

97. K. Box. 0004 (11) 97. K. Box I

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS
OF THE
2ND LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,

with special reference to Architecture, Sculpture & Painting,

TO BE DELIVERED BY

DR. G. G. ZERFFI,

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 14th November 1871,
at 3 o'clock p.m.

HISTORY OF ART.

1. Ethnology is the firmest basis for the study of the historical development of ornamental art.
2. Humanity may be divided into three principal groups :—
 - a. The Negro, the fossil or antediluvian man, with a triangular head. (Prognathus).
 - b. The Turanian, the transition man with a short square head. (Brachikephalus).
 - c. The Aryan, the historical man with an oblong oval head. (Dolichocephalus).
3. The facial angle, the amount of brain, and the general structure of the three groups are distinct.
4. The Negro delights in geometrical forms of ornamentation. The Turanian uses flowers, but draws animals and figures badly, and is deficient in understanding perspective ; only the Aryan is capable of a steady and continual progress in Art, he excels in all its different branches.
5. There are two forces working in humanity. The one is static, the other dynamic.
6. Every work of art is the product of man's dynamic or intellectual force.
7. Every work of art is the product of some outward impression on our perceptive faculty.
8. Every work of art must have an aim, either one of utility or of beauty, or of both combined.
9. Art promotes civilization.
10. Pre-historic art. Its definition.
11. Traces of pre-historic art to be found all over the world. The products of pre-historic art form a perfect analogy with those of the savages of our times.

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE ON COUNCIL ON EDUCATION

NATIONAL ART TRAINING SCHOOL
SOUTH KENSINGTON

SALVABUS

OF THE

2ND LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART

with special reference to Architecture, Sculpture & Painting

TO BE DELIVERED BY

DR. G. G. ZIEGLER

In the Lecture Theatre, South Kensington Museum, on

Thursday, 14th November 1877

at 3 o'clock p.m.

Part IV of Part

1. Ornament is the element which gives character to the form of an object.
2. Ornament may be divided into three principal groups:
 - a. The Geometric, which is based on the circle, the square, the triangle, &c.
 - b. The Organic, which is based on the forms of plants and animals.
 - c. The Artificial, which is based on the forms of objects of art.
3. The Geometric group is the most ancient and the most universal.
4. The Organic group is the most ancient and the most universal.
5. The Artificial group is the most ancient and the most universal.
6. The Geometric group is the most ancient and the most universal.
7. The Organic group is the most ancient and the most universal.
8. The Artificial group is the most ancient and the most universal.
9. The Geometric group is the most ancient and the most universal.
10. The Organic group is the most ancient and the most universal.
11. The Artificial group is the most ancient and the most universal.

97. K Box. 0004
SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS
OF THE
3RD LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,
with special reference to Architecture, Sculpture, and
Painting,

TO BE DELIVERED BY

DR. G. G. ZERFFI,

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 21st November 1871,
at 3 o'clock p.m.

HISTORY OF ART.

1. Flint instruments. Stone hatchets. Chisels. Knives. Arrow-heads. Pal-stabs and Celts.
2. Caves. Lake-dwellings. Tumuli. Cromlechs.
3. Mammoth bones found with pottery at Perigord, in France.
4. The ivory blade found in the cave of Madelaine in the Dordogne, in France.
M. Verneuil, Dr. Falconer, Mr. Christy, and M. Lartel.
5. Division of pre-historic art into the following periods :—
 - (a.) The palæolithic, or old stone age ;
 - (b.) The neolithic, or new stone age ;
 - (c.) The bronze age ;
 - (d.) The iron age.
6. Of these four periods only the two latter are strictly historical.
7. Religion is one of the principal motives that excite our innate dynamic force to produce works of art.
8. The Stonehenge, the Parthenon, the rock-hewn temples of India, the Mosques, the Gothic churches of the Middle Ages, had all their origin in the desire to honour and worship God.
9. Division of religions into
 - (a.) Fetishism (Savages).
 - (b.) Nature worship (Persians).
 - (c.) Zoolatry (Egyptians).
 - (d.) Polytheism (Indians).
 - (e.) Polytheistic Anthropomorphism (Greeks and Romans).
 - (f.) Pure Monotheism (Jews and Christians).
10. Art is to a high degree dependent on the religious conceptions of the different nations. The Negro is Fetish-worshipper ; the Turanian, Polytheist ; the Aryan has passed from Polytheism and Anthropomorphism to pure Monotheism.

SCIENCE AND ART DEPARTMENT
ON
THE COMMITTEE OF COUNCIL ON EDUCATION
NATIONAL ART TRAINING SCHOOL
SOUTH KENSINGTON.

SYLLABUS
OF THE
3RD LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART.

with special reference to Architecture, Sculpture, and
Painting.

TO BE DELIVERED BY

DR. G. G. ZIEGLER.

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 21st November 1871,
at 8 o'clock p.m.

HISTORY OF ART.

1. First instruments: Stone hatchets, Chisels, Knives, Arrow-heads, Lances, spears and Celts.
2. Cave Lake-dwellings, Tunnell, Cromagnon.
3. Mammoth bones found with pottery at Tarkenton in France.
4. The ivory blades found in the cave of Mandrin in the Pyrenees in France.
5. M. Verneuil, Dr. Fournier, Mr. Chassigny, and Mr. Lartet.
6. Division of pre-historic art into the following periods:—
 - (a) The palaeolithic or old stone age;
 - (b) The neolithic or new stone age;
 - (c) The bronze age;
 - (d) The iron age.
7. Of these four periods only the two latter are strictly historical.
8. Religion is one of the principal motives that excite our innate dynamic force to produce works of art.
9. The Stone-age, the Tarkenton, the rock-paved temples of India, the Megaliths, the Gothic churches of the Middle Ages, and all their origin in the desire to honour and worship God.
10. Division of religions into
 - (a) Fetishism (Savages).
 - (b) Nature worship (Polytheism).
 - (c) Nature worship (Polytheism).
 - (d) Nature worship (Polytheism).
 - (e) Nature worship (Polytheism).
 - (f) Nature worship (Polytheism).
 - (g) Nature worship (Polytheism).
 - (h) Nature worship (Polytheism).
 - (i) Nature worship (Polytheism).
 - (j) Nature worship (Polytheism).
 - (k) Nature worship (Polytheism).
 - (l) Nature worship (Polytheism).
 - (m) Nature worship (Polytheism).
 - (n) Nature worship (Polytheism).
 - (o) Nature worship (Polytheism).
 - (p) Nature worship (Polytheism).
 - (q) Nature worship (Polytheism).
 - (r) Nature worship (Polytheism).
 - (s) Nature worship (Polytheism).
 - (t) Nature worship (Polytheism).
 - (u) Nature worship (Polytheism).
 - (v) Nature worship (Polytheism).
 - (w) Nature worship (Polytheism).
 - (x) Nature worship (Polytheism).
 - (y) Nature worship (Polytheism).
 - (z) Nature worship (Polytheism).
11. Art is to a high degree dependent on the religious conceptions of the different nations. The Negro is Fetish-worship; the American, Fetish-worship; the African has passed from Fetishism and Animism to Monotheism.

97. K Box 0004
SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS
OF THE
4TH LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,
with special reference to Architecture, Sculpture, and
Painting,

TO BE DELIVERED BY

DR. G. G. ZERFFI,

In the Lecture Theatre, South Kensington Museum, on
Friday, 24th November 1871,
at 3 o'clock p.m.

HISTORY OF ART.

1. As no reliable dates can be fixed for Mexican and Peruvian works of art, we may treat them in a general sense as pre-historic.
2. It is proved by the works of art found in America that the three groups of humanity have successively dwelt in the so-called New World.
3. The mythology of the Mexicans.
4. Their textile fabrics and pottery.
5. Their temples compared with those of Egypt. Plan of a temple. Principal division into the pronaos, naos, and adytum.
6. Traces of Kyklopæan constructions. Skulls as waterspouts near Xochimilco.
7. A pyramid near Teapentepec.
8. The stucco used by the Mexicans was a mixture of chalk, fine sand, and oxide of iron.
9. The rock-hewn temple of Mitla is remarkable for its mosaic ornamentation. Columns of one piece of stone, 3 feet in diameter, and 16-17 feet in height.
10. The astronomical observatory on the road from Tlalmanolco to Macamecan.
11. Ornaments often geometrical. Often like those of the early Kelt and Saxon monuments. Sometimes hieroglyphic, as on the sculptured rocks of Masaya. Head-dresses of female divinities or priestesses, corresponding with those of the Egyptian Isis or Sphinx, or of the Capitals of Denderah.
12. Granite vases from the collection of Lord Hillsborough.

NATIONAL ART TRAINING SCHOOL
SOUTH KENSINGTON

SYLLABUS

OF THE

4TH LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART

with special reference to Architecture, Sculpture, and
Painting.

to be delivered by

DR. G. C. KIRKBY

In the Lecture Theatre, South Kensington Museum, on
Friday, 24th November 1894,
at 3 o'clock p.m.

Lecture on Art

1. As no reliable dates can be fixed for Egyptian and Assyrian modes of art, we may treat them in a general sense as pre-historic.
2. It is proved by the works of art found in America that the first groups of human beings have successively dwelt in the so-called New World.
3. The mythology of the Mexicans.
4. Their textile fabrics and pottery.
5. Their temples compared with those of Egypt. Plan of a temple. Hieroglyphic division into the pyramis, nave, and apse.
6. Traces of Egyptian civilisation. Pyramids as water-works near Thebes.
7. A pyramid near Thebes.
8. The mummy used by the Egyptians was a mixture of earth, resin, and oil of rose.
9. The colossal temple of Nihil is remarkable for its unique ornamentation. Columns of one piece of stone 2 feet in diameter, and 18-19 feet in height.
10. The astronomical observatory on the road from Thebes to Luxor.
11. Ornamental design. Often like those of the east, but with a more monumental character. Hieroglyphs, as on the sculptured walls of the temples, found traces of Greek sculpture in Egyptian monuments.
12. The Egyptian art in relation to the art of the Greeks.
13. Urnlike vase from the collection of Lord Lindsay.

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS
OF THE
5TH LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,
with special reference to Architecture, Sculpture, and
Painting,

TO BE DELIVERED BY

DR. G. G. ZERFFI,

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 28th November 1871,
at 3 o'clock p.m.

HISTORY OF ART.

1. Traces of a gradual development in Mexican ornamentation.
2. Mounds in the north. These mounds are either sepulchral, sacrificial, or animal. The sepulchral mounds contain pipes, but no weapons.
3. In central America we have pyramids, temples, and palaces, richly ornamented. The Greek fret in a detached form is very frequent. Stucco was largely used.
4. In the south we find, as proofs of a very high civilization, viaducts and aqueducts, and specimens of the most exquisite pottery.
5. The difference between the ornamentation of American pre-historic pottery and that of India, Egypt, Greece, the Northern Kelts, and Saxons, must be ascribed to the influence of the aspect of nature.
6. Description of nocturnal life in a tropic forest.
7. Nature is the basis of art, but her productions must be idealized by man's creative faculty, not slavishly imitated.
8. To acquire the power of thus idealizing the forms of nature, artists must be acquainted with Æsthetics, Archæology, Comparative Mythology, and History.

THE COMMITTEE OF COUNCIL ON EDUCATION
OF THE NATIONAL ASSOCIATION OF EDUCATORS

**REPORT ON THE
COMMISSION ON THE HISTORY OF THE
NATIONAL ASSOCIATION OF EDUCATORS**

BY THE

COMMISSION ON THE HISTORY OF THE

**THE HISTORICAL DEVELOPMENT
OF THE NATIONAL ASSOCIATION OF
EDUCATORS**

WITH SPECIAL REFERENCE TO THE HISTORY OF THE
NATIONAL ASSOCIATION OF EDUCATORS

IN A REPORT TO THE

COMMISSION ON THE HISTORY OF THE

THE NATIONAL ASSOCIATION OF EDUCATORS
IN THE HISTORY OF THE NATIONAL ASSOCIATION OF
EDUCATORS
IN 1870-1871
IN 1870-1871

REPORT ON THE

COMMISSION ON THE HISTORY OF THE

THE NATIONAL ASSOCIATION OF EDUCATORS
IN THE HISTORY OF THE NATIONAL ASSOCIATION OF
EDUCATORS

IN 1870-1871
IN 1870-1871

IN 1870-1871
IN 1870-1871

IN 1870-1871
IN 1870-1871

IN 1870-1871
IN 1870-1871

IN 1870-1871
IN 1870-1871

IN 1870-1871
IN 1870-1871

IN 1870-1871
IN 1870-1871

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS

OF THE

6TH LECTURE ON

THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,

with special reference to Architecture, Sculpture, and
Painting,

TO BE DELIVERED BY

DR. G. G. ZERFFI,

In the Lecture Theatre, South Kensington Museum, on
Friday, 1st December 1871,
at 3 o'clock p.m.

HISTORY OF ART.

1. India and the Indians. The geographical position. Flora and Fauna of India. The Lotus and the fig-tree (*ficus indica*). Ferocious animals and serpents.
2. The Indians are Aryans. Sanskrit in its relation to the Zend, Greek, Lithuanian, Goth, Kelt, German, Dutch, Swedish, Danish, and English languages.
3. The origin of the primitive religious conceptions of the Indians must be attributed to the influence of the aspect of nature.
4. *Brahmā* (neuter), is the incomprehensible first cause. *Brahmā* (masculine) represents cosmical heat, the sun, the creative force, power, the past and matter; his colour is *yellow*. *Vishnu* is cosmical moisture, water, the preserver, wisdom, the present and space; his colour is *blue*. *S'iva* represents fire; he is the transformer, justice, the future and time; his colour is *red*.
5. The Vedas (from *ved*, *oīda*, *vait*, *wāt*, *weiss*, to know) are the holy books of the Indians. There are four Vedas:—
 - (a.) The Rich or *Rig-veda*.
 - (b.) The *Yajur-veda*.
 - (c.) The *Sāma-veda*. (Song. *Sang-veda*.)
 - (d.) The *Atharva-veda*.
6. *Indra* (water) and *Agni* (fire) through their attributes gave rise to the Indian mythology which is closely related to that of all the other branches of the Aryan group of mankind.
7. The Laws of *Manu* are given in twelve chapters. The Indians are divided into four castes: the *Brāhmans*, the *Kshattriyas*, the *Vaiśyas*, and the *S'ūdras*.
8. The peculiar forms of Indian Art can only be understood by a diligent study of their religious conceptions and their literature. The Indians possess, like the Greeks, two great heroic poems: the *Rāmāyana* and the *Mahābhārata*.
9. The ornamentation of their textile fabrics, their pottery, their architecture, and sculpture bear the traces of their home-sprung civilization, in all of which we recognise the unbridled working of imagination.

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS

OF THE

7TH LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,

with special reference to Architecture, Sculpture, and
Painting,

TO BE DELIVERED BY

DR. G. G. ZERFFI,

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 5th December 1871,
at 3 o'clock p.m.

HISTORY OF ART.

1. The Indian style of architecture and sculpture from an ethnological and geographical point of view may be divided into—
 - (a.) The Dravidian style in the South;
 - (b.) The Bengallee in the North;
 - (c.) The Chalúkyan in the West from Gooserat to Mysore.
2. Characteristics of the different styles.
3. From a religious point of view Indian architecture is either Brahmanic or Buddhistic, and in later times Mahometan.
4. Buddhism was the offspring of Brahmanism.
5. Rock-hewn temples. Viharas with verandahs. Chaitya caves. Brahmanic caves. Pseudo structures. The Kyla (cælum) at Ellora. Jaina caves at Khandagari in Cuttack.
6. Buddhistic temples are generally provided with adjoining cloisters. Some of these temples have three aisles, a choir and triforium. Analogy between these temples and the Gothic churches. The pointed arch was known to the Buddhistic architects.
7. Wood-construction and wood-carving have been the basis of Indian architecture and sculpture. The Sanchi-Tope, with special reference to its caste in the South Kensington Museum.
8. The textile fabrics of the Indians. Their flora one of the principal means of conventional ornamentation. Their skill in surface decoration and excellency in the use of colours. Their carpets and shawls distinguished through warm neutrals, as brown and brown purple. The choice of colours is well balanced with them.
9. The principles of Indian ornamentation with regard to furniture originated in wood and ivory carving. Creepers and serpents suggested the patterns of their jewellery.
10. The tree and serpent worship is reflected in many of their works of art.

SYLLABUS

1910

THE LECTURE ON

THE HISTORICAL DEVELOPMENT

OF ORNAMENTAL ART

with special reference to Architecture, Sculpture, and Painting

TO BE PRESENTED BY

DR. G. G. KERR

In the Lecture Theatre, Smith-Kensington Museum, on
Tuesday, 20th December 1910,
at 8 o'clock p.m.

SYLLABUS OF LECTURE

1. The history of art is a study of the development of the human mind and of the human hand. It is a study of the evolution of the human race from the earliest times to the present day. It is a study of the progress of the human mind and of the human hand, and of the influence of the environment upon the human mind and hand.
2. The history of art is a study of the development of the human mind and of the human hand. It is a study of the evolution of the human race from the earliest times to the present day. It is a study of the progress of the human mind and of the human hand, and of the influence of the environment upon the human mind and hand.
3. The history of art is a study of the development of the human mind and of the human hand. It is a study of the evolution of the human race from the earliest times to the present day. It is a study of the progress of the human mind and of the human hand, and of the influence of the environment upon the human mind and hand.
4. The history of art is a study of the development of the human mind and of the human hand. It is a study of the evolution of the human race from the earliest times to the present day. It is a study of the progress of the human mind and of the human hand, and of the influence of the environment upon the human mind and hand.
5. The history of art is a study of the development of the human mind and of the human hand. It is a study of the evolution of the human race from the earliest times to the present day. It is a study of the progress of the human mind and of the human hand, and of the influence of the environment upon the human mind and hand.
6. The history of art is a study of the development of the human mind and of the human hand. It is a study of the evolution of the human race from the earliest times to the present day. It is a study of the progress of the human mind and of the human hand, and of the influence of the environment upon the human mind and hand.
7. The history of art is a study of the development of the human mind and of the human hand. It is a study of the evolution of the human race from the earliest times to the present day. It is a study of the progress of the human mind and of the human hand, and of the influence of the environment upon the human mind and hand.
8. The history of art is a study of the development of the human mind and of the human hand. It is a study of the evolution of the human race from the earliest times to the present day. It is a study of the progress of the human mind and of the human hand, and of the influence of the environment upon the human mind and hand.
9. The history of art is a study of the development of the human mind and of the human hand. It is a study of the evolution of the human race from the earliest times to the present day. It is a study of the progress of the human mind and of the human hand, and of the influence of the environment upon the human mind and hand.
10. The history of art is a study of the development of the human mind and of the human hand. It is a study of the evolution of the human race from the earliest times to the present day. It is a study of the progress of the human mind and of the human hand, and of the influence of the environment upon the human mind and hand.

97.K Box 0004 97.K Box I
SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS

OF THE

8TH LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,
with special reference to Architecture, Sculpture, and
Painting,

TO BE DELIVERED BY

DR. G. G. ZERFFI,

In the Lecture Theatre, South Kensington Museum, on
Friday, 8th December 1871,
at 3 o'clock p.m.

HISTORY OF ART.

1. Egypt. Land and people.
 2. The Sacred writings of the Egyptians. Clemens of Alexandria asserts that they possessed 42 holy books. Two books of the Chanters (hymns like the Vedas). Four astronomical books. Ten books of the Hierogrammatist. Ten ceremonial books of the Stolites. Ten books of the Prophets. Six (probably) books of the dead, containing a kind of ritual, and the books of Deliverance and Redemption.
 3. The Egyptian mythology bears great resemblance to that of India and Greece. The Egyptians had eight gods of the first order: Amn, Khem, Mut, Num (or Nu), Kneph (or Chnubis), Seti, Phtah, Net, and Ra, representing the cosmical powers of nature.
 4. The twelve gods of the second order presided over the twelve months of the year. The seven gods of the third order over the seven days of the week. Besides these three orders of divinities they worshipped four genii of Death. Their trinity: Osiris, Isis and Horus.
 5. The social organization of the Egyptians as recorded in myths, traditions, and authenticated writings must have been of the very highest kind in the most ancient times.
-

344 30

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS
OF THE
9TH LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,
with special reference to Architecture, Sculpture, and
Painting,

TO BE DELIVERED BY

DR. G. G. ZERFFI,

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 12th December 1871,
at 3 o'clock p.m.

HISTORY OF ART.

1. The Egyptian mode of writing in general. The Rosetta stone. Zoëga and Dr. Thomas Young. Champollion and Mr. W. Bankes. Bunsen and Lepsius.
2. The three modes of writing were:—
 - (a.) The hieroglyphic.
 - (b.) The hieratic (a kind of hieroglyphic tachigraphy, or short and quick handwriting).
 - (c.) The enchorial or demotic.
3. Hieroglyphs as a means of ornamentation.
3. Sketch of Egyptian history. Herodotus and Manetho. Menes (Manu, Minos, Man), the founder of Memphis.
4. The Egyptians in their architecture were monumental. Their pyramids and temples testify this. Their sculpture was colossal. Their tombs, excavations, and labyrinths excite our astonishment.

(The temples of Ipsambul and Karnack, the tomb of Beni Hassan, the Memnonium, and the temples of Edfou and Denderah, described in detail.)

THE COMMITTEE OF COUNCIL ON EDUCATION
SCIENCE AND ART DEPARTMENT

NATIONAL ART TRAINING SCHOOL
NORTH BRISTOL

STAFF
OF THE
ON DIRECTOR OF
THE HISTORICAL DEVELOPMENT
OF ORIENTAL ART
with special reference to Archaeology, Epigraphy and
Painting.

DR. H. C. SHERWILL
In the Lecture Theatre of the Kensington Museum, on
Tuesday, 12th December 1911,
at 5 o'clock p.m.

History of Art
1. The history of art is a study of the human mind in its
creative activity, and of the material conditions which
influence it.
2. The history of art is a study of the human mind in its
creative activity, and of the material conditions which
influence it.
3. The history of art is a study of the human mind in its
creative activity, and of the material conditions which
influence it.
4. The history of art is a study of the human mind in its
creative activity, and of the material conditions which
influence it.
5. The history of art is a study of the human mind in its
creative activity, and of the material conditions which
influence it.
6. The history of art is a study of the human mind in its
creative activity, and of the material conditions which
influence it.
7. The history of art is a study of the human mind in its
creative activity, and of the material conditions which
influence it.
8. The history of art is a study of the human mind in its
creative activity, and of the material conditions which
influence it.
9. The history of art is a study of the human mind in its
creative activity, and of the material conditions which
influence it.
10. The history of art is a study of the human mind in its
creative activity, and of the material conditions which
influence it.

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS
OF THE
10TH LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,
with special reference to Architecture, Sculpture, and
Painting,
TO BE DELIVERED BY
DR. G. G. ZERFFI,
In the Lecture Theatre, South Kensington Museum, on
Friday, 15th December 1871,
at 3 o'clock p.m.

HISTORY OF ART.

1. The textile, keramic, and tektonic products of the Egyptians.
2. The Papyrus and the Lotus as means of ornamentation.
3. The shape of their pottery and glass wares.
4. The use of metals well known to the Egyptians. Their excellence in the theoretical and practical knowledge of mechanics and hydraulics.
5. Though the origin of astronomy is doubtful, the Egyptians had in the remotest times a correct idea of the movements of the planets around the sun. The two Zodiacs of Denderah.
6. The Egyptians must have been well versed in chemistry, as a proof we may adduce their colours.
7. The colours principally used by them were yellow, blue, red, green, and black. They extracted their pigments from vegetable as well as mineral matter.
8. Polychromy was more universally used by the Egyptians than by any other nation of antiquity.
9. Their furniture shows great elegance of outline, and a gradual development of artistic taste, forming a transition from Indian and Persian into Greek forms. (Specimens of harps, drinking goblets, pitchers and vases, as illustrations.)
10. The pictorial representations of the Egyptians, though flat, powerfully express scenes of a mythical as well as a heroic and domestic character. The outlines of animals are well drawn. The human form was drawn or sculptured according to a prescribed canon, which checked every freedom of composition in the artist.
11. The Egyptians distinguished themselves in their architecture in the highest degree by "Symmetrophobia."

SCIENCE AND ART DEPARTMENT
 THE COMMITTEE OF LONDON ON EDUCATION
 NATIONAL ART TRAINING SCHOOL
 SOUTH KENSINGTON
 SYLLABUS
 OF ART
 10th LECTURE ON
 THE HISTORICAL DEVELOPMENT
 OF ORNAMENTAL ART
 with special reference to Architecture, Sculpture, and
 Painting
 BY DR. G. G. ZIEFFEL
 In the Lecture Theatre, South Kensington Museum, on
 Friday, 15th December 1894,
 at 3 o'clock p.m.

- LECTURE ON ART.
1. The walls, panels, and stained windows of the Egyptian temples and tombs, and the bas-reliefs on their walls.
 2. The use of colour in Egyptian art, and the influence of the Egyptian on the Greek and Roman.
 3. The use of colour in the Greek and Roman art, and the influence of the Greek and Roman on the Byzantine and Gothic.
 4. The use of colour in the Gothic and Renaissance art, and the influence of the Gothic and Renaissance on the Baroque and Rococo.
 5. The use of colour in the Baroque and Rococo art, and the influence of the Baroque and Rococo on the 18th and 19th centuries.
 6. The use of colour in the 18th and 19th centuries, and the influence of the 18th and 19th centuries on the modern art.
 7. The use of colour in the modern art, and the influence of the modern art on the future.
 8. The use of colour in the future, and the influence of the future on the modern art.
 9. The use of colour in the modern art, and the influence of the modern art on the future.
 10. The use of colour in the future, and the influence of the future on the modern art.

97 K Box 0004

97 K Box I

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS

OF THE

11TH LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,
with special reference to Architecture, Sculpture, and
Painting,

TO BE DELIVERED BY

DR. G. G. ZERFFI,

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 19th December 1871,
at 3 o'clock p.m.

HISTORY OF ART.

1. China and the Chinese. Land and people.
2. The Chinese are the most important representatives of the Turanian group of mankind.
3. Their historical development, their political and social organization, as also their language and mode of writing, had an immense influence on their products of art.
4. Their holy books :
 - (a.) The Shoo-king (historical).
 - (b.) The Y-king (philosophical).
 - (c.) The Shi-king (poetical).
 - (d.) The Li-king (ceremonial).
 - (e.) The Yo-king (musical).
5. The number 5 with the Chinese, sacred ; it forms the basis of their ornamentation.
6. The three great philosophers of the Chinese were Tsem-tsu (their Xenophon), Con-fu-tsu (their Socrates), and Mem-tsu (their Plato).
7. The political and social organization of the Chinese is based on the principle of paternal authority.
8. Their general excellence in certain branches of art, as also their deficiencies in others, must be attributed to ethnological and social reasons.

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS

OF THE

11th LECTURE ON

THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART.

With special reference to Architecture, Sculpture, and
Painting.

TO BE DELIVERED BY

DR. G. G. ZIEGLER.

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 10th December 1871,
at 3 o'clock p.m.

LIST OF ARTS.

1. China and the Chinese. Land and people.
2. The Chinese and the most important representatives of the Tsinan group of
civilization.
3. The historical development, their political and social organization, as also their
language and mode of writing, had an immense influence on their products of
art.
4. Their art, books:
(a) The Shou-ling (History).
(b) The Y-ling (Philosophy).
(c) The Sh-ling (Poetry).
(d) The Li-ling (Ceremonial).
(e) The Y-ling (Poetry).
5. The number with the Chinese, as well as the basis of their ornaments.
6. The three great philosophies of the Chinese were Tsin-tan (their Zoroastrian),
Lo-tan-tan (their Socrates), and Tsin-tan (their Plato).
7. The political and social organization of the Chinese is based on the principle of
central authority.
8. Their general attitude to certain branches of art, as also their dedications in
other, may be attributed to ethnological and social reasons.

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS
OF THE
12TH LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,
with special reference to Architecture, Sculpture, and
Painting,
TO BE DELIVERED BY
DR. G. G. ZERFFI,
In the Lecture Theatre, South Kensington Museum, on
Tuesday, 2nd January 1872,
at 3 o'clock p.m.

HISTORY OF ART.

1. Chinese Architecture. The Imperial Palace at Peking, its general structure.
The city in the interior. A fair held there once a year.
2. The feast of lanterns.
3. Tea gardens and theatres. Sculpture and carvings. The screen in the South Kensington Museum.
4. The inventive faculty of the Chinese:—
 - (a.) The art of printing;
 - (b.) Gunpowder in China; its component parts are 75·7 of nitre, 14·4 of charcoal, and 9·9 of sulphur.
 - (c.) The properties of the polarized needle were long known to the Chinese.
 - (d.) Porcelain. Gold vases of the Shang Dynasty. Analogy of decorative patterns with those of Mexico.
 - (e.) Silk weaving, a Chinese invention.
5. The principles of Chinese ornamentation and their conventional treatment of flowers and animals:—
 - (a.) The continuous steam system;
 - (b.) The united fragmentary system;
 - (c.) The interspaced fragmentary system.
6. In their floral patterns they always observe the natural law of radiation and tangential curvature.
7. Excellence of varnished and lacquered works of art with special reference to Japan.
8. Bronze works. Vegetable and animal patterns.
9. Embroidery by silk, and feathers of birds.

SCIENCE AND ART DEPARTMENT
 OF THE
 THE COMMITTEE OF COUNCIL ON EDUCATION
 NATIONAL ART TRAINING SCHOOL
 SOUTH KENSINGTON

SYLLABUS
 OF THE
 12th LECTURE ON
 THE HISTORICAL DEVELOPMENT
 OF ORNAMENTAL ART
 with special reference to Architecture, Sculpture, and
 Painting.
 DR. G. G. ZIEGLER
 in the Lecture Theatre, South Kensington Museum, on
 Tuesday, 2nd January 1872,
 at 8 o'clock p.m.

- History of Art.
1. Chinese Architecture. The Imperial Palace at Peking. Its general character. The city of the interior. A tour held there once a year.
 2. The tomb of the emperors.
 3. The gardens and the parks. Sculpture and architecture. The service in the South Kensington Museum.
 4. The monuments of the Chinese.
 5. (a) The art of painting.
 6. (b) Sculpture in China. Its component parts. Its style of work. Its use of colour.
 7. (c) The properties of the painted models here long known to the Chinese.
 8. (d) The Chinese. (Gold coins of the Shang dynasty. Analogy of the Chinese with those of the West.)
 9. (e) The Chinese. A Chinese inscription.
 10. The principles of Chinese ornamentation and their conventional treatment of flowers and animals.
 11. (a) The decorative system.
 12. (b) The naturalistic system.
 13. (c) The religious system.
 14. (d) The historical system.
 15. In their final pattern they always observe the natural law of rhythm and proportion.
 16. The House of the Emperor and the House of the Prince.
 17. The House of the Prince and the House of the Duke.
 18. The House of the Duke and the House of the Marquis.
 19. The House of the Marquis and the House of the Viscount.
 20. The House of the Viscount and the House of the Baron.
 21. The House of the Baron and the House of the Knight.
 22. The House of the Knight and the House of the Squire.
 23. The House of the Squire and the House of the Yeoman.
 24. The House of the Yeoman and the House of the Peasant.
 25. The House of the Peasant and the House of the Slave.
 26. The House of the Slave and the House of the Freedman.
 27. The House of the Freedman and the House of the Citizen.
 28. The House of the Citizen and the House of the Noble.
 29. The House of the Noble and the House of the King.
 30. The House of the King and the House of the God.
 31. The House of the God and the House of the Devil.
 32. The House of the Devil and the House of the Demon.
 33. The House of the Demon and the House of the Spirit.
 34. The House of the Spirit and the House of the Soul.
 35. The House of the Soul and the House of the Mind.
 36. The House of the Mind and the House of the Will.
 37. The House of the Will and the House of the Power.
 38. The House of the Power and the House of the Glory.
 39. The House of the Glory and the House of the Honour.
 40. The House of the Honour and the House of the Wealth.
 41. The House of the Wealth and the House of the Power.
 42. The House of the Power and the House of the Glory.
 43. The House of the Glory and the House of the Honour.
 44. The House of the Honour and the House of the Wealth.
 45. The House of the Wealth and the House of the Power.
 46. The House of the Power and the House of the Glory.
 47. The House of the Glory and the House of the Honour.
 48. The House of the Honour and the House of the Wealth.
 49. The House of the Wealth and the House of the Power.
 50. The House of the Power and the House of the Glory.
 51. The House of the Glory and the House of the Honour.
 52. The House of the Honour and the House of the Wealth.
 53. The House of the Wealth and the House of the Power.
 54. The House of the Power and the House of the Glory.
 55. The House of the Glory and the House of the Honour.
 56. The House of the Honour and the House of the Wealth.
 57. The House of the Wealth and the House of the Power.
 58. The House of the Power and the House of the Glory.
 59. The House of the Glory and the House of the Honour.
 60. The House of the Honour and the House of the Wealth.
 61. The House of the Wealth and the House of the Power.
 62. The House of the Power and the House of the Glory.
 63. The House of the Glory and the House of the Honour.
 64. The House of the Honour and the House of the Wealth.
 65. The House of the Wealth and the House of the Power.
 66. The House of the Power and the House of the Glory.
 67. The House of the Glory and the House of the Honour.
 68. The House of the Honour and the House of the Wealth.
 69. The House of the Wealth and the House of the Power.
 70. The House of the Power and the House of the Glory.
 71. The House of the Glory and the House of the Honour.
 72. The House of the Honour and the House of the Wealth.
 73. The House of the Wealth and the House of the Power.
 74. The House of the Power and the House of the Glory.
 75. The House of the Glory and the House of the Honour.
 76. The House of the Honour and the House of the Wealth.
 77. The House of the Wealth and the House of the Power.
 78. The House of the Power and the House of the Glory.
 79. The House of the Glory and the House of the Honour.
 80. The House of the Honour and the House of the Wealth.
 81. The House of the Wealth and the House of the Power.
 82. The House of the Power and the House of the Glory.
 83. The House of the Glory and the House of the Honour.
 84. The House of the Honour and the House of the Wealth.
 85. The House of the Wealth and the House of the Power.
 86. The House of the Power and the House of the Glory.
 87. The House of the Glory and the House of the Honour.
 88. The House of the Honour and the House of the Wealth.
 89. The House of the Wealth and the House of the Power.
 90. The House of the Power and the House of the Glory.
 91. The House of the Glory and the House of the Honour.
 92. The House of the Honour and the House of the Wealth.
 93. The House of the Wealth and the House of the Power.
 94. The House of the Power and the House of the Glory.
 95. The House of the Glory and the House of the Honour.
 96. The House of the Honour and the House of the Wealth.
 97. The House of the Wealth and the House of the Power.
 98. The House of the Power and the House of the Glory.
 99. The House of the Glory and the House of the Honour.
 100. The House of the Honour and the House of the Wealth.

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS
OF THE
13TH LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,
with special reference to Architecture, Sculpture, and
Painting,
TO BE DELIVERED BY
DR. G. G. ZERFFI,
In the Lecture Theatre, South Kensington Museum, on
Tuesday, 9th January 1872,
at 3 o'clock p.m.

HISTORY OF ART.

1. The Aryans on this side of the Himâlâya mountains.
2. Geographical position of the country inhabited by the Zend people.
3. The Zend language compared with Sanskrit.
4. The Persians, Assyrians, and Babylonians. (Persia, Pars, Fars, Fardistan, Paraça, Elam.)
5. The religious conceptions of the Zend people.
6. The Zend-Avesta, Zerdusht, Zarathustra, Surya-dêvas, *Σαποδθεός*, Zoroaster.
7. The historical development of the Persians divided into six periods:—
 - (a.) The mythic period down to the foundation of the Persian Empire by Khai-Khorus (Kyrus).
 - (b.) From the foundation of the Empire down to Alexander the Great, from 560–330 B.C.
 - (c.) From the times of Alexander the Great to the end of the Greek-Makedonian Empire by the Arabs, from 330–137 B.C.
 - (d.) From the establishment of an Arab Empire in Central Persia when the Mahomedans become masters of Central Asia in 128 B.C., to 651 A.D.
 - (e.) The period of the dominion of the Caliphs, from 651–1258 A.D.
 - (f.) From the destruction of the Empire of the Caliphs and the foundation of the new Persian Empire to our own times.
8. Mode of writing by means of abstract signs. The cuneiform characters.

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION
NATIONAL ART TRAINING SCHOOL
SOUTH KENSINGTON.

SYLLABUS

OF THE

13th LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART.

With special reference to Architecture, Sculpture, and
Painting.

TO BE DELIVERED BY

DR. G. G. REBERT.

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 9th January 1892,
at 8 o'clock p.m.

History of Art.

1. The Arians on the side of the Hindukush mountains.
2. Geographical position of the country inhabited by the Arian people.
3. The Arian language compared with Sanskrit.
4. The Arian, Assyrian, and Babylonian (Persian, Sanskrit, and Pahlavi) languages.
5. The religious conceptions of the Arian people.
6. The Arian-Avesta, Zendavesta, Yasna, and other religious writings.
7. The historical development of the Arian people divided into six periods:—
 - (a) The Arian people from the foundation of the Persian Empire by Darius the Great (550-330 B.C.).
 - (b) From the foundation of the Empire down to Alexander the Great, from 330-330 B.C.
 - (c) From the time of Alexander the Great to the end of the Greek-Macedonian Empire by the Arabs, from 330-1258 A.D.
 - (d) From the establishment of an Arab Empire in Central Persia when the Mohammedans become masters of Central Asia in 652 A.D. to 1258 A.D.
 - (e) The period of the dominion of the Caliphs, from 652-1258 A.D.
 - (f) From the destruction of the Empire of the Caliphs and the foundation of the new Persian Empire to our own times.
8. Mode of writing by means of abstract signs. The characteristic characters.

97. K Box. 0004

97. K Box E

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS

OF THE

14TH LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,
with special reference to Architecture, Sculpture, and
Painting,

TO BE DELIVERED BY

DR. G. G. ZERFFI,

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 16th January 1872,
at 3 o'clock p.m.

HISTORY OF ART.

1. Simplicity of religious worship. No temples in Persia proper.
2. Persepolis, Parsagad or Passagarda (the camp of the Persians).
3. Classification of Persian monuments :—
 - (a.) The old Persian monuments of Dshemshid.
 - (b.) The monuments under the rule of the Sassanides.
 - (c.) The Arabian monuments.
4. Isthakr, Naksh i Rustam and the King's Palace.
5. Animal forms used as means of ornamentation. Capitals of columns.
6. Plan of Persepolis. Detailed description. Kyklopæan masonry. Sculptures full of life. Dresses, ornaments, and weapons. The Tiara and the Kaftan; the skull cap and the leather dress.
7. The hall of hundred columns.
8. The inscriptions in old Median, Zend and Pelvi.
9. The tomb of Kyrus.
10. Persian architecture and ornamentation, a mixture of many foreign elements.

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION
NATIONAL ART TRAINING SCHOOL
SOUTH KENSINGTON.

SYLLABUS

OF THE

1-st LECTURE ON

THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART.

With special reference to Architecture, Sculpture, and
Painting.

TO BE DELIVERED BY

DR. G. G. ZERRETT,

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 16th January 1872,
at 8 o'clock p.m.

History of Art.

1. Significance of Egyptian art. The temple in Thebes proper.
2. The temple in Thebes (the group of the Karnak).
3. Classification of Egyptian monuments.
4. The old Egyptian monuments of Thebes.
5. The monuments under the rule of the Pharaohs.
6. The Egyptian monuments.
7. The temple in Thebes and the King's Palace.
8. The temple in Thebes and the King's Palace.
9. The temple in Thebes and the King's Palace.
10. The temple in Thebes and the King's Palace.

97. K. Box. 0004 97. K. Box I

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS

OF THE

15TH LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,
with special reference to Architecture, Sculpture, and
Painting,

TO BE DELIVERED BY

DR. G. G. ZERFFI,

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 23rd January 1872,
at 3 o'clock p.m.

HISTORY OF ART.

1. Babylon and Nineveh, the Venice and Genoa of olden times.
 2. Description of the valley intersected by the Tigris and Euphrates.
 3. Customs and manners of the Babylonians.
 4. Size and plan of Babylon.
 5. The temple of Belus or the tower of Baal.
 6. Bricks and cement. Varnished tiles. Houses several stories high.
 7. Mukalibe (Mojalibe); El Kasr (the castle), and Amram's Hill.
 8. Birs Nimroud. (Birs, Burg, Borough).
 9. The hanging gardens of Semiramis.
 10. Clay coffins. Ornamentation. Plants and animals used for decorative purposes.
Traces of Polychromy.
-

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS

OF THE

1st COURSE ON

THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,

with special reference to Architecture, Sculpture, and
Painting.

AS PREPARED BY

DR. G. G. NEPHEW,

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 28th January 1878,
at 8 o'clock p.m.

History of Art.

1. Egypt and Nineveh, the Pyramids and the Sphinx.
2. Description of the walls, intended for the Temple and the Palace.
3. Customs and manners of the Egyptians.
4. Size and plan of Egypt.
5. The temple of Isis at the foot of the Nile.
6. Hittite and Assyrian. Various carved stones high.
7. Mosaic (Mosaic) in Egypt (the capital) and the Temple of Isis.
8. The Hittite (Hittite) in the East (Hittite).
9. The Hittite (Hittite) in the East (Hittite).
10. The Hittite (Hittite) in the East (Hittite).

97. K. Box 0004 97. K. Box E

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS
OF THE
16TH LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,
with special reference to Architecture, Sculpture, and
Painting,

TO BE DELIVERED BY

DR. G. G. ZERFFI,

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 30th January 1872,
at 3 o'clock p.m.

HISTORY OF ART.

1. Ninus the founder of Nineveh.
 2. M. Botta and the Right Hon. M. Layard. Khorsabad and Kuyunjik.
 3. Persepolis is said to have been embellished by Queen Homai, Nineveh by Queen Semiramis, and Babylon by Queen Nitokris.
 4. The winged animals with human heads.
 5. Drinking vessels. Arms and dresses.
 6. Slabs with intaglios. Characteristics of Assyrian art.
 7. Causes why art remained stationary in the East.
-

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL
SOUTH KENSINGTON.

SYLLABUS

OF THE

16th LECTURE ON

THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART.

With special reference to Architecture, Sculpture, and
Painting.

TO BE DELIVERED BY

DR. G. G. ZIEGLER.

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 30th January 1872,
at 8 o'clock p.m.

HISTORY OF ART.

1. History of the founder of Art.
2. M. Botta and the Etruscan M. Lippold. History of the Etruscan Art.
3. The Etruscan Art is said to have been introduced by Queen Helena, daughter of Queen Semiramis, and history of Queen Helena.
4. The winged animals with human heads.
5. The winged animals. Arms and dresses.
6. State with intellect. Characteristics of Egyptian art.
7. Greek art remained stationary in the East.

97. K. Box 0004

97. K. Box I

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS
OF THE
17TH LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,
with special reference to Architecture, Sculpture, and
Painting,

TO BE DELIVERED BY

DR. G. G. ZERFFI,

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 6th February 1872,
at 3 o'clock p.m.

HISTORY OF ART.

1. The Aryans in the south-east of Europe.
2. Geographical position and configuration of Greece.
3. Origin of the people. Traces of immigration from the north (Thracia) under Orpheus ; from the south (Phœnicia) under Kadmus, the founder of Thebes, 1493 B.C. ; and from the south-west (Egypt) under Pheroneus or Kekrops, the founder of Athens, 1568 B.C.
4. The myths of the Greeks contain the germs of positive history.
5. The Achæians and Pelasgians.
6. The Greeks of Homer, their manners and customs.
7. The Iliad and the Odyssey. Hesiod and his Theogony.
8. Primitive architecture of the Greeks. The walls at Tirynthos, Mykenæ, Buphagos, and Psophis. The lion-gate and treasure-house at Mykenæ described and compared with the Daghopas and Jopes of India. Ceiling and supporting walls not yet separated.

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS

OF THE

17TH LECTURE ON

THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART.

with special reference to Architecture, Sculpture, and
Painting.

TO BE DELIVERED BY

DR. G. G. ZIEGLER.

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 6th February 1872,
at 3 o'clock p.m.

HISTORY OF ART.

1. The Atrium in the south-east of Rome.
2. Geographical position and configuration of Greece.
3. Origin of the people. Traces of immigration from the north (Thracians) under Orpheus; from the south (Dionysians) under Kadmos, the founder of Thebes; 1493 B.C.; and from the south-west (Egypt) under Thebanos or Kadmos, the founder of Athens, 1568 B.C.
4. The myths of the Greeks contain the germs of positive history.
5. The Achaean and Peloponnesian.
6. The Greeks of Homer, their manners and customs.
7. The Iliad and the Odyssey. Hesiod and his Theogony.
8. Primitive architecture of the Greeks. The walls at Mykenae, the phages and Trophies. The lion gate and treasure house at Mykenae described and compared with the Daghobas and Jopes of India. Ceiling and supporting walls not yet separated.

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS
OF THE
18TH LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,
with special reference to Architecture, Sculpture, and
Painting,

TO BE DELIVERED BY

DR. G. G. ZERFFI,

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 13th February 1872,
at 3 o'clock p.m.

HISTORY OF ART.

1. Origin of Greek Mythology, and its connexion with that of India, Egypt, and Persia.
2. Difference between the Greek and Eastern conceptions of the embodied forces of nature.
3. Uranos, Nyx, Hypnos and Oneiros (heaven, night, sleep, and dream).
4. The myth of Dahanâ, in Greek Daphne.
5. The Mythologies of the Indians and Greeks, with their manifold analogies, their rich symbolism and vivid poetical elements are inexhaustible sources for the ornamentist and student of any branch of art.
6. The Olympic, Nemean, Pythian, and Isthmian games. Their influence on the appreciation of the beauties of the human form.
7. The lotus, the acanthus, the palm-leaf, and the honeysuckle.

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS

OF THE

18th LECTURE ON

THE HISTORICAL DEVELOPMENT

OF ORNAMENTAL ART.

With special reference to Architecture, Sculpture, and
Painting.

TO BE DELIVERED BY

DR. G. G. SHREVE.

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 18th February 1878.
at 8 o'clock p.m.

HISTORY OF ART.

1. Origin of Greek Mythology, and its connection with that of India, Egypt, and Persia.
 2. Difference between the Greek and Eastern conceptions of the embodied forces of nature.
 3. Uranos, Nyx, Hesperos and Oceanos (heaven, night, sleep, and dream).
 4. The myth of Deukalion, in Greek, Persian, and Indian.
 5. The Mythologies of the Indians and Greeks, with their manifold analogies, their rich symbolism, and their practical elements are indispensable sources for the ornamentist and student of any branch of art.
 6. The Olympic, Persian, Egyptian, and Indian games. Their influence on the appreciation of the beauties of the human form.
 7. The lotus, the necklace, the palm-leaf, and the horseshoe.
-

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS
OF THE
19TH LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,
with special reference to Architecture, Sculpture, and
Painting,
TO BE DELIVERED BY
DR. G. G. ZERFFI,
In the Lecture Theatre, South Kensington Museum, on
Tuesday, 20th February 1872,
at 3 o'clock p.m.

HISTORY OF ART.

1. The development of Greek Architecture and Sculpture is to be sought for in the influence which poetry and philosophy had on the Greeks.
2. The social condition of the Greeks under Lykurgus (882 B.C.) and Solon (594 B.C.).
3. Their wars with the Persians and the effect of those wars on the development of the artistic spirit of the Greeks.
4. Homer's epic poems were succeeded by Pindar's lyrical poems, and the dramatic poems of Æschylus (525-456 B.C.), Sophokles (495-407 B.C.), and Euripides (480-406 B.C.).
5. Influence of epic, lyric, and dramatic poetry on Greek art.
6. Greek philosophy; (a.) The Ionic and Italic schools; (b.) The Eleatic school with the systems of Heraklitus and Empedokles; (c.) The school of the Sophists: Sokrates (470 B.C.), Plato (430 B.C.), and Aristotle (384 B.C.).
7. Influence of philosophy and sophistry on the progress and decline of Greek art.
8. The elements of architecture are epic, of sculpture lyric, and of painting dramatic poetry.

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS

OF THE

1ST LECTURE ON

THE HISTORICAL DEVELOPMENT

OF ORNAMENTAL ART,

with special reference to Architecture, Sculpture, and
Painting.

TO BE DELIVERED BY

DR. G. G. ZERTZ.

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 20th February 1872,
at 8 o'clock p.m.

History of Art.

1. The development of Greek Architecture and Sculpture is to be sought for in the influence which poetry and philosophy had on the Greeks.
2. The social condition of the Greeks under Iphigeneia (552 B.C.) and Solon (594 B.C.).
3. Their wars with the Persians and the effect of those wars on the development of the artistic spirit of the Greeks.
4. Homer's epic poems were succeeded by Iphigeneia's lyrical poems, and the dramatic poems of Iphigeneia (482-450 B.C.), Sophocles (496-407 B.C.), and Euripides (480-406 B.C.).
5. Influence of epic, lyric and dramatic poetry on Greek art.
6. Greek philosophy; (a.) The Ionic and Latian schools; (b.) The Hecate school with the systems of Heraclitus and Empedocles; (c.) The school of the Sophists; (d.) Plato (429 B.C.), and Aristotle (384 B.C.).
7. Influence of philosophy and especially on the progress and decline of Greek art.
8. The elements of architecture are epic, of sculpture lyric and of painting dramatic poetry.

97. K. Box. 0004

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

97. K. Box I

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS

OF THE

20TH LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,
with special reference to Architecture, Sculpture, and
Painting,

TO BE DELIVERED BY

DR. G. G. ZERFFI,

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 27th February 1872,
at 3 o'clock p.m.

HISTORY OF ART.

1. Greek Temples. The system. The Pronaos, Naos, and Adytum. Posticum and Opisthodom.
2. Difference between order and style.
3. There were three orders of temples according to the form of the columns ;
 - (a.) The Doric,
 - (b.) The Ionic,
 - (c.) The Corinthian ;but there were *four* different styles in Greek architecture : (a.) The Doric ; (b.) The Ionic ; (c.) The Attic ; and (d.) The Corinthian. Their analogies and differences.
4. Means of ornamentation :—Telamons, Caryatides, the palm-leaf, the honey-suckle, the ram's horns, and the acanthus. Prototypes of these "*motifs*."
5. The different schools of art.
6. Epochs of monumental art ;
 - (a.) The first period comprising the sixth century, and the first decade of the fifth century B.C.
 - (b.) The second period begins with the middle of the fifth century B.C. It is the period of the reign of Perikles.
 - (c.) The third period lasts to the end of the third century B.C. The seventh re-building of the temple of Diana at Ephesus was commenced 356 B.C., and completed 280 B.C.The temple of Poseidon at Paestum. The temple of Theseus. The Parthenon. The temple of Diana at Ephesus. The temple of the Winds. The Erechtheum. The Akropolis at Athens. The Choragic monument of Lysikrates. The temple of Athene at Priene. The temple of Apollo at Miletus. The mausoleum at Halikarnassus.
7. Degeneration of the pure and severe Greek style into an overdecorated oriental style.

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS

OF THE

20TH LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,

with special reference to Architecture, Sculpture, and
Painting,

TO BE DELIVERED BY

DR. G. G. ZERFFI,

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 27th February 1872,
at 3 o'clock p.m.

HISTORY OF ART.

1. Greek Temples. The system. The Pronaos, Naos, and Adytum. Posticum and Opisthodom.
2. Difference between order and style.
3. There were three orders of temples according to the form of the columns :
 - (a.) The Doric,
 - (b.) The Ionic,
 - (c.) The Corinthian ;
 but there were *four* different styles in Greek architecture : (a.) The Doric ; (β.) The Ionic ; (δ.) The Attic ; and (ε.) The Corinthian. Their analogies and differences.
4. Means of ornamentation :—Telamons, Caryatides, the palm-leaf, the honeysuckle, the ram's horns, and the acanthus. Prototypes of these "*motifs*."
5. The different schools of art.
6. Epochs of monumental art :
 - (a.) The first period comprising the sixth century, and the first decade of the fifth century B.C.
 - (b.) The second period begins with the middle of the fifth century B.C. It is the period of the reign of Perikles.
 - (c.) The third period lasts to the end of the third century B.C. The seventh re-building of the temple of Diana at Ephesus was commenced 356 B.C., and completed 280 B.C.
 The temple of Poseidon at Pæstum. The temple of Theseus. The Parthenon. The temple of Diana at Ephesus. The temple of the Winds. The Erechtheum. The Akropolis at Athens. The Choragic monument of Lysikrates. The temple of Athene at Priene. The temple of Apollo at Miletus. The mausoleum at Halikarnassus.
7. Degeneration of the pure and severe Greek style into an overdecorated oriental style.

97. K Box 0004

97. K Box E

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS
OF THE
21ST LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,
with special reference to Architecture, Sculpture, and
Painting,

TO BE DELIVERED BY

DR. G. G. ZERFFI,

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 5th March 1872,
at 3 o'clock p.m.

HISTORY OF ART.

1. Greek plastic art. Distinction between architecture and sculpture.
2. Slow and gradual development of Greek sculpture. Dædalus and Endæus wood carvers. First period.
3. Marble first used about 776 B.C. by Dipænus and Skyllis. Smilis.
4. Bathykles of Magnesia, 528 B.C.
5. Schools of art at Sikyon and Argos. Kanachus and Agéladas. The latter the master of the three greatest sculptors of Greece: Myron, Phidias, and Polykletus.
6. The schools at Ægina and of Onatas.
7. Characteristics of styles in these schools.
8. Remains of statues in the Louvre. A torso in the Museum at Berlin. The sitting statues in the British Museum which lined the road at Miletus from the harbour to the Temple of Apollo.
9. Remains belonging to the monument of the Harpies discovered at Xanthus in Syria.
10. Principles of Greek sculpture. The eye, the head, the body, the hands and feet; repose and movement.
11. Statues from the pediment of the Temple of Ægina in the Glyptotheca at Munich. Hellenes fighting against Trojans. Pallas Athene. 500-480 B.C.

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION

NATIONAL ART TRAINING SCHOOL
SOUTH KENSINGTON.

SYLLABUS

OF THE

21ST LECTURE ON

THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART.

with special reference to Architecture, Sculpture, and
Painting.

TO BE DELIVERED BY

DR. G. G. ZIEGLER.

In the Lecture Theatre, South Kensington Museum, on
Thursday, 5th March 1875.
at 3 o'clock p.m.

History of Art.

1. Greek plastic art. Distinction between architecture and sculpture.
2. Slow and gradual development of Greek sculpture. Parthenon and Medusa wood carvings. First period.
3. Marble first used about 770 B.C. by Diponios and Stylos. Statues.
4. History of Maronios, 533 B.C.
5. Schools of art at Sikyon and Argos. Kameiros and Ageladas. The latter the master of the three greatest sculptures of Greece: Myron, Phidias, and Polyklos.
6. The schools at Sikyon and of Oionos.
7. Characteristics of styles in these schools.
8. Remains of statues in the Louvre. A torso in the Museum at Berlin. The sitting statue in the British Museum which lived at Mykonos from the Parthenon to the Temple of Apollo.
9. Remains belonging to the monument of the Harpago discovered at Xanthos in Lycia.
10. Principles of Greek sculpture. The eye, the head, the body, the hands and feet; repose and movement.
11. Statues from the pediment of the Temple of Apollo at Delphi. 450-400 B.C. Munich. Helios fighting against Typhon. Atlas Aeneas. 450-400 B.C.

97. K. Box. 0006

97 K Box I

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS

OF THE

22ND LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,
with special reference to Architecture, Sculpture, and
Painting,

TO BE DELIVERED BY

DR. G. G. ZERFFI,

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 12th March 1872,
at 3 o'clock p.m.

HISTORY OF ART.

1. Metopes from the temple of Selinus, now in Palermo, representing the tragic fate of Aktæon.
2. Principles of good drapery. The fold.
3. Transition to the second period.
4. Kalamis of Athens (515 B.C.). Pythagoras of Rægium. Myron (432 B.C.). His admired Diskobolus and the runner, Ladas. The epigrams on Myron's cow. Chryselephantine works.
5. With Phidias, the contemporary of Sokrates, Plato, Perikles, Themistokles, Kimon, Æschylus, Sophokles, and Euripides begins the third and most glorious period of Greek sculpture.
6. His two greatest works the Pallas Athene and Jupiter at Olympia.
7. The sculptures of the Parthenon. (Elgin marbles.)
8. Agorakritos, Alkemenes, and Kalimachus, who is said to have invented the Corinthian capital, more celebrated for his bronze lamp.
9. The last triad of the Greek idealistic period of Art: Praxiteles, Lysippus, and Skopas.
10. Art becomes technical, sensational, and mechanical.
11. The "Niobe" of Praxiteles, or according to Pliny and Winkelmann of Skopas, and the Juno of Polykletus.
12. Portraits in bronze and marble.

SCIENCE AND ART DEPARTMENT

THE COMMITTEE OF COUNCIL ON EDUCATION

NATIONAL ART TRAINING SCHOOL
SOUTH KENSINGTON

SYLLABUS

1902

22ND LECTURE ON

THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART

with special reference to Architecture, Sculpture, and
Painting

TO BE DELIVERED BY

DR. G. G. SURREY

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 18th March 1902,
at 8 o'clock p.m.

History of Art

1. Sources from the reign of Solon and in Athens, representing the origin of the
of Athens.
2. Principles of good design. The four
Transition to the second period.
3. History of Athens (450 B.C.). Principles of design. The origin of the
the classical language and the various styles. The influence of Egypt
on Greek architecture.
4. With reference to the development of Greek Art, the influence of Egyptian
Art, Assyrian, Babylonian, and Persian art, and the influence of the East and West
on Greek art.
5. The two greatest works of the Greek Art, the Parthenon and the Temple of Apollo at
Sikyon.
6. The sculpture of the Parthenon. (High relief).
7. The sculpture of the Parthenon. (High relief).
8. The sculpture of the Parthenon. (High relief).
9. The last time of the Greek Art, the Parthenon, the Temple of Apollo at
Sikyon.
10. Art becomes technical, mechanical, and mechanical.
11. The "style" of the Parthenon, according to the style and the influence of the
and the time of the Parthenon.
12. Parthenon in Greece and world.

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS

OF THE

23RD LECTURE ON

THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,

with special reference to Architecture, Sculpture, and
Painting,

TO BE DELIVERED BY

DR. G. G. ZERFFI,

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 19th March 1872,
at 3 o'clock p.m.

HISTORY OF ART.

1. Sculpture in its last stages of decline.
 2. The Laokoon of Agesandrus, Athenodorus, and Polydorus. The group was found in 1506 at Rome.
 3. Coarse materialism takes the lead in works of art.
 4. The ideal representation of beauty is superseded by reproductions of physical sufferings.
 5. The Farnese Bull in the Museum at Naples. Zethos and Amphion revenge their mother Antiope on the beautiful Dirke.
 6. The Apollo of Belvedere in the Vatican.
 7. Pottery of the Greeks. Two principal periods. Shape of vessels and vases classified. 1. Archaic style. 2. Early Attic. 3. Old style. 4. Classic style.
 8. Mode of painting: Al Fresco; Tempera; Encaustic. How far polychromy was used by the Greeks. Conflicting opinions. The Ionic school of Sikyon, Pausias, Zeuxis, Apelles, Protogenes, and Ktesilochos.
 9. Greek mosaics.
 10. Greek textile fabrics, furniture, and utensils.
 11. Rhyarography. Genre pictures and still-life. Pyreikos.
 12. General remarks on the principles of Greek ornamentation from an architectural, technical, and pictorial point of view.
-

SCIENCE AND ART DEPARTMENT
 THE COMMITTEE OF COUNCIL ON EDUCATION
 NATIONAL ART TRAINING SCHOOL
 SOUTH KENSINGTON
 SYLLABUS
 OF THE
 23RD LECTURE ON
 THE HISTORICAL DEVELOPMENT
 OF ORNAMENTAL ART
 with special reference to Architecture, Sculpture, and
 Painting
 to be delivered by
 DR. G. G. NEPHTY
 in the Lecture Theatre, South Kensington Museum, on
 Tuesday, 10th March 1873,
 at 8 o'clock p.m.

HISTORY OF ART.

1. Sculpture in its last stages of decline.
2. The Tomb of Alexander, Aphrodisias, and Polygona. The group was found in 1806 at Rome.
3. Coarse naturalism takes the lead in works of art.
4. The ideal representation of beauty is superseded by reproductions of physical sufferings.
5. The Tarsus still in the Museum at Naples. Sappho and Amphion reverse their mother Antiope on the beautiful Dike.
6. The Apollo of Belvedere is the Vatican.
7. Pottery of the Greek. Two principal periods. Shape of vessels and bases classified. 1. Attic style. 2. Early Attic. 3. Old style. 4. Classic style.
8. Mode of painting: All fresco; Tempera; Encaustic. How far polychromy was used by the Greeks. Concluding opinions. The Ionic school of Sikyon. Pausanias, Xenias, Apollon, Protagoras, and Herakleitos.
9. Greek mosaics.
10. Greek textile fabrics, tapestry, and intarsia.
11. Hypocaustography. Greek pictures and still-life. Typhos.
12. General remarks on the principles of Greek ornamentation from an architectural, technical, and pictorial point of view.

THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS

OF THE

24TH LECTURE ON

THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,

with special reference to Architecture, Sculpture, and
Painting,

TO BE DELIVERED BY

DR. G. G. ZERFFI,

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 26th March 1872,
at 3 o'clock p.m.

HISTORY OF ART.

1. Etruria and the Etruscans. Geographical description of the country. The ethnology and mythology of the Etruscans.
2. Gloomy character in their works of art.
3. Tombs and labyrinths classified.
4. The Cucumella near Vulci. Plan of tombs.
5. Analogies between Etruscan, Assyrian, Egyptian, and Greek forms.
6. Wood carvings. Fashioning in clay. Bronze works.
7. Etruscan reliefs. Style Asiatic in the beginning, by degrees a marked improvement visible under Greek influence. The Chimera. The wolf in the Capitoline Museum at Rome. The boy with a goose at Leyden.
8. Their architecture. Rough Doric forms. Traces of terrace-like buildings like the Teocallis in Mexico.
9. Vases, bas-reliefs from the collection of the Museum "Chiusino" (Clusium).
10. Etruscan art undoubtedly forms the basis of Roman art, and may be considered as the link between Greek and later Roman forms.

SCIENCE AND ART DEPARTMENT
THE COMMITTEE OF COUNCIL ON EDUCATION

NATIONAL ART TRAINING SCHOOL
SOUTH KENSINGTON

SYLLABUS

OF THE

24th LECTURE ON

THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART

With special reference to Architecture, Sculpture, and
Painting.

TO BE DELIVERED AT

DR. G. G. ZEPPEL

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 29th March 1892,
at 3 o'clock p.m.

LECTURE ON ART

1. Europe and the Near East. Geographical description of the country. The ethnology and mythology of the Europeans.
2. Grouping elements in their works of art.
3. Tools and instruments described.
4. The Caricature of the Nile. The Nile of Egypt.
5. Analysis of the Egyptian, Assyrian, and Greek forms.
6. Work and style. The influence of the Nile on the Egyptian work.
7. Egyptian work. The influence of the Nile on the Egyptian work. The work in the Egyptian Museum at London. The work in the Egyptian Museum at London.
8. The architecture of the Nile. The work in the Egyptian Museum at London. The work in the Egyptian Museum at London.
9. The work in the Egyptian Museum at London. The work in the Egyptian Museum at London.
10. The work in the Egyptian Museum at London. The work in the Egyptian Museum at London.

OF

THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS

OF THE

25TH LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,with special reference to Architecture, Sculpture, and
Painting,

TO BE DELIVERED BY

DR. G. G. ZERFFI,

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 9th April 1872,
at 3 o'clock p.m.

HISTORY OF ART.

1. Rome and the Romans. Origin of the State.
2. Difference between Oriental, Greek, and Roman State principles. The Orient, Theocratic ; Greece, Democratic ; Rome, Aristocratic.
3. Visible influence of these principles on Art.
4. The mythic period of Rome, including the first seven kings. During this period Art is exclusively Etruscan. The second, or republican period of Art, is influenced by the Greeks, and develops itself into those over-ornamented and gorgeous productions which distinguish the third or Imperial period of Rome.
5. Their literature, like their Art, is bare of originality.
6. The tendency of Roman Art pre-eminently utilitarian.
7. The cross-vault. The Cupola. The Composite or Roman Capital.
8. Their domestic Architecture. The Portico, Vestibulum, Cavædium, Tablinum, Fauces, and Alæ, formed the public parts of a Roman dwelling. The private parts were the peristyle, bed-chambers, triclinium, æci, picture-gallery, library, baths, exhedra, and xystus.
9. Mode of decoration. Baths, Amphitheatres, Naumachia.
10. Theatres ; the first erected by Pompeius. The most gorgeous that of M. Scæurus, the Cavea (Pit) of which could hold 80,000 spectators. The circus Maximus, capable of accommodating 150,000 people. The Basilicæ. Temples. The Pantheon. Triumphal arches and columns.
11. Pomp and vanity, despotism and ambition, licentiousness and contempt for human life, were the causes of the decline of the Roman State, and, with it, of Roman Art. All and everything perishes in senseless Asiatic luxury.

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS

OF THE

25th LECTURE ON

THE HISTORICAL DEVELOPMENT

OF ORNAMENTAL ART.

with special reference to Architecture, Sculpture, and
Painting.

TO BE DELIVERED BY

DR. G. G. ZIEFFEL,

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 9th April 1892,
at 8 o'clock p.m.

HISTORY OF ART.

1. Rome and the Romans. Origin of the State.
2. Difference between Oriental, Greek and Roman State principles. The Orient, Theocratic; Greece, Democratic; Rome, Aristocratic.
3. Visible influence of these principles on Art.
4. The mythic period of Rome, including the first seven kings. During this period Art is exclusively Etruscan. The second or republican period of Art is influenced by the Greeks, and develops itself into those over-ornamented and gorgeous productions which distinguish the third or Imperial period of Rome.
5. Their literature, like their Art, is pure of originality.
6. The tendency of Roman Art pre-eminently utilitarian.
7. The gross vanity. The Capitol. The Composite or Roman Capital.
8. Their domestic Architecture. The Forum, Vestibulum, Atrium, Tablinum, Fanees, and Atrium, the public parts of a Roman dwelling. The private parts were the peristyle, bed-chamber, triclinium, and picture-gallery, library, baths, exedrae, and xystus.
9. Mode of decoration. Bathy Amphiprotus, Nauprotus.
10. Theatres; the first erected by Pompeius. The most gorgeous that of M. Scipio, the Cavea (135) of which could hold 80,000 spectators. The arena flanked capable of accommodating 150,000 people. The Basilica, Pompeii. The Pontifex. Triumphal arches and columns.
11. Framp and vanity, despotism and ambition, licentiousness and contempt for human life, were the causes of the decline of the Roman State, and, with it, of Roman Art. All and everything perishes in senseless Asiatic luxury.

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS
OF THE
26TH LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,
with special reference to Architecture, Sculpture, and
Painting,

TO BE DELIVERED BY

DR. G. G. ZERFFI,

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 16th April 1872,
at 3 o'clock p.m.

HISTORY OF ART.

1. The two greatest events in the historical development of humanity are the foundation of Christianity and the Great migration of the Teutons.
2. The South-east was the region of the static or moral development of mankind; the North-west becomes the region of the slow and gradual but everlastingly progressive development of the dynamic force of humanity well balanced by the Eastern element of morality.
3. Social condition of mankind at the period of the advent of Christ.
4. The Jews, Greeks, Egyptians, Brahmans, Buddhists, Parsees, and Romans.
5. Chastity and simplicity of life, humility, and above all love, are decreed as paramount principles of society.
6. Fabiola founds the first hospital; Xenodochia (refuges for strangers) abound instead of pompous palaces for Emperors, and amphitheatres for the hungry and emaciated masses of the people.
7. Influence of the New Covenant on Art. The new wine first put into old vessels, till it burst asunder the decaying forms, and issued forth in the new and life-giving stream of exclusively Christian-Teutonic Art.

NATIONAL ART TRAINING SCHOOL
SOUTH KENSINGTON

SYLLABUS

IN THE

25th LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART

with special reference to Architecture, Sculpture, and
Painting

BY THE LECTURER AT

DR. G. G. ZIEGLER

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 16th April 1892
at 8 o'clock p.m.

History of Art

1. The two principal periods in the history of art are the periods of antiquity and the modern period of the Renaissance.
2. The Renaissance was the period of the slow or gradual development of art, and the period of the slow and gradual but everlastingly progressive development of the Renaissance of art, and the period of the slow and gradual but everlastingly progressive development of the Renaissance of art.
3. The period of the Renaissance of art is the period of the slow and gradual but everlastingly progressive development of the Renaissance of art.
4. The period of the Renaissance of art is the period of the slow and gradual but everlastingly progressive development of the Renaissance of art.
5. The period of the Renaissance of art is the period of the slow and gradual but everlastingly progressive development of the Renaissance of art.
6. The period of the Renaissance of art is the period of the slow and gradual but everlastingly progressive development of the Renaissance of art.
7. The period of the Renaissance of art is the period of the slow and gradual but everlastingly progressive development of the Renaissance of art.
8. The period of the Renaissance of art is the period of the slow and gradual but everlastingly progressive development of the Renaissance of art.
9. The period of the Renaissance of art is the period of the slow and gradual but everlastingly progressive development of the Renaissance of art.
10. The period of the Renaissance of art is the period of the slow and gradual but everlastingly progressive development of the Renaissance of art.

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS
OF THE
27TH LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,

with special reference to Architecture, Sculpture, and
Painting,

TO BE DELIVERED BY

DR. G. G. ZERFFI,

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 23rd April 1872,
at 3 o'clock p.m.

HISTORY OF ART.

1. Primitive State of Christianity.
2. Catacombs at Rome of St. Sebastiano, St. Calisto, St. Lorenzo, and S. Agnese. Inscriptions going as far back as the 2nd century after Christ. The metaphorical and symbolical representations belong generally to the 4th and 5th centuries.
3. At Naples the most important catacombs were those of S. Gennaro de Poveri, S. Maria della Sanità, and S. Maria della Vita.
4. Symbolism and its influence on Art.
5. The cross, the palm, the peacock, the lamb, the lily, the rose, and the thorns.
6. Homousion and Homoiousion. Difference in blessing, according to the holding of hands.
7. The eastern and western churches.
8. The Byzantine and Romanesque styles. Analogies and differences in these styles. Theodoric and Constantine.
9. The oldest churches built according to the Roman law-courts. Basilicae scattered all over northern Asia and southern Europe in the third and fourth centuries, A.D. First churches with *five* aisles; *three* aisles were only adopted at the end of the fourth century. St. Paolo fuori le mura at Rome. St. Apollinare in Classe and St. Vitale at Ravenna. St. Sophia at Constantinople. Restored by Justinian 532-537 A.D. The architects were Anthemius of Tralles and Isidorus of Miletus. Plan, style, and decoration of the church. Byzantine Art and its principal characteristics.

97. K. Box. 0004

97. K. Box. I

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS
OF THE
28TH LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,
with special reference to Architecture, Sculpture, and
Painting,

TO BE DELIVERED BY

DR. G. G. ZERFFI,

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 30th April 1872,
at 3 o'clock p.m.

HISTORY OF ART.

1. Migration of the Aryans of Northern Europe.
2. Differences of character in the Aryans of the north on the shores of the Baltic, and the Aryans of the south on the shores of the Ganges. Analogies not only in language but also in legends. The Iliad, the Mahābhārata, and the Niebelungen.
3. Kelts, Skandinavians, Saxons, Franks, Normans, Ostrogoths, Longobards, Allemanni, Kimbri, Teutons, Visigoths, Svevi, Slavons, &c., all of them are branches of one common Aryan stock, called in ancient times: Brahmans, Persians, Greeks, Etruskans, Romans, Gauls, &c.
4. Odin and Guodan (Gott), or Wuodan, Wodan, in whom some philologists trace Buddha. Brahma—Ymir, out of the dead body of Ymir, the sons of Bor create the world. The four dwarfs: Austri, Vestri, Sudri, and Nordri (east, west, south, and north). Donar, Thor (thunder). Zio (Zui, Siva, Zeus, Javeh, Tyr, Tiū, Tui, Tiusco, Tuscans, Teutsch). Freya and Holda, or Hilda, Hel, the "Hidden." Elbs or Elfs. Nixes.
5. Muspelheim and Nifelheim. Impersonations of the phenomena of nature, the fundamental basis of the mythology of the Aryans in the north of Europe. Giants, dwarfs, Kobolds, Alrauns, Heinzelmännchen. Elemental spirits, gnomes. The Kabala.
6. Kelt and Norman monuments. Tumuli, Dolmens, Menhirs, Crosses, round towers.
7. Mode of ornamentation compared with Mexican and Indian patterns. Wood and stone carvings.
8. How far the early Teutons were acquainted with textile fabrics, pottery, and the working of metals. Embossed helmets and shields. Iron swords and spears.

97. K. Box 0004

97. K. Box 1

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.
NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS
OF THE
29TH LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,
with special reference to Architecture, Sculpture, and
Painting,

TO BE DELIVERED BY

DR. G. G. ZERFFI,

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 7th May 1872,
at 3 o'clock p.m.

HISTORY OF ART.

1. The Shemitic races. Jews and Arabs. Their principles of Art. Image worshippers and Ikonoklasts.
2. Paganism and Christianity. The old household gods of the Greeks and Romans replaced by Saints. The "lararium" turned into an "oratorium." Feasts. Processions. Schism between the Latin and Greek Churches.
3. During this period the Shemitic Arabs, the descendants of Arba or Aribah, of Joktan or Gahtan, the son of Heber, son of Salah, son of Arphaxad, son of Shem and of Ishmael (he who was born in the desert), began to step into the foreground on the stage of the world's history. Division into hostile tribes.
4. Allah-Taála and Ilahat, Alilath, or Allat.
5. The Kaaba—under the protection of the Koreish tribe.
6. Abdol-Motaleb. Hashem. Abul Kasem Muhammed—born, 571 A.D.; died, 632 A.D.—becomes the founder of a new, essentially monotheistic, religion.
7. The Koran. Division into "Súra."
8. The Hedshrah (flight, 16th July, 622) called Hegira.
9. Religious principles. Worship purely abstract. No images, no representation of anything living allowed.
10. The effect of this injunction on Art.
11. Geometrical figures become the essential element of ornamentation.
12. The system of their architecture. Mosques. The court with the fountain (Pronaos). The Mihrab (naos) and the Kiblah (Adytum).

97. K. Box. 0004

97. K. Box E

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS
OF THE
30TH LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,
with special reference to Architecture, Sculpture, and
Painting,
TO BE DELIVERED BY
DR. G. G. ZERFFI,
In the Lecture Theatre, South Kensington Museum, on
Tuesday, 14th May 1872,
at 3 o'clock p.m.

HISTORY OF ART.

1. The four periods of the development of Mahometan art are the following :—
 - (a.) From the 7th to the end of the 10th century.—Coarse and primitive. The Kaaba. El Haram. El Aksa. The Mosque at Damaskus. Mosque Amru at Kairo. Tulun and El Ahzar.
 - (b.) From the 11th to the end of the 13th century.—A peculiar originality in ornamentation and construction characterizes this period. The Kaliphs. The Crusades. The castle of the Seldskuks. The Kootub Gateway. The Kootub Minar.
 - (c.) From the middle of the 13th to the end of the 15th century.—During this period we see Mahometan art reaching its very climax of perfection, especially in India and with the Alhambra at Granada in Spain. Over-ornamentation as a sign of the decaying powers in art. The Alhambra built about 1250 A.D.
 - (d.) From the 15th century down to our own times.—Specimens of this period to be sought for, especially in India. The Mosques of Selim I. and Ahmed. The Mausoleum of Soliman II. at Constantinople. The Iumna Mosque. The Mosque of Ibrahim Rozah. The Mausoleum of Kishvur Khan and Huzrut Shah Ahmed. The Mosque of Yakoot Daboli, in India.
2. Excellence of Mahometan art in the use of colours in ornamentation.
3. Principles : Harmony and Repose. Yellow and red as 8 to 5; red and blue as 5 to 3. White and black the two poles of colour; white the positive pole, and black the negative. Used either as ground tone or intermediate tone. In oriental polychromy used as borders.
4. Carpets, shawls, and dresses worked on the above principles. Mr. R. Redgrave's report on their art. Metal works, wood and ivory carvings, compared with early Christian ivory carvings. Speciality in damascened and Saracenic works.
5. Their poetry. Woman's influence on society discarded in the East. Causes of the stationary character of oriental art.

SCIENCE AND ART DEPARTMENT
 THE COMMITTEE OF COUNCIL ON EDUCATION
 NATIONAL ART TRAINING SCHOOL
 SOUTH KENSINGTON.

SYLLABUS
 OF THE
 30th LECTURE ON
 THE HISTORICAL DEVELOPMENT
 OF ORNAMENTAL ART,
 with special reference to Architecture, Sculpture, and
 Painting.

TO BE DELIVERED BY
 DR. G. G. ZIEFFEL
 In the Lecture Theatre, South Kensington Museum, on
 Tuesday, 14th May 1892,
 at 8 o'clock p.m.

- History of Art.
1. The four periods of the development of Mahometan art are the following:—
 (a) From the 7th to the end of the 10th century.—Coras and primitive.
 The Arabs. In Islam. The Mosque at Damascus.
 Mosques at Kairouan, Tadmor and in Africa.
 (b) From the 11th to the end of the 13th century.—A peculiar originality
 in ornamentation and construction characterizes this period. The
 Khalifs. The Crusades. The castle of the Seljuks. The Kiosk
 Gateway. The Kiosk Minaret.
 (c) From the middle of the 13th to the end of the 15th century.—During this
 period we see Mahometan art reaching its very climax of perfection,
 especially in India and with the Akbars at Granada in Spain. Over-
 ornamentation as a sign of the decaying power is not. The Akbars
 built about 1550 A.D.
 (d) From the 16th century down to our own times.—Spectacular of this
 period is the wealth and especially in India. The Mosques of Selim I.
 and Ahmed. The Mausoleum of Selim II. at Constantinople. The
 Mausoleum of Ibrahim Khan. The Mausoleum
 of Ibrahim Khan and Ibrahim Khan Ahmed. The Mausoleum of Yakub
 Durrani in India.
 2. Excellence of Mahometan art in the use of colour in ornamentation.
 3. Principles: Lustrous and opaque. Yellow and red as 2 to 1; red and blue as
 2 to 1. White and black in two parts of colour; white the positive pole and
 black the negative. First either as ground tone or intermediate tone. In
 oriental polychromy used as background.
 4. Carved, carved and drawn worked on the above principles. Mr. H. Hodgkinson's
 report on their art. Metal work, wood and ivory carved, compared with early
 Christian ivory carvings. Especially in Damascus and Persian work.
 5. Their beauty. Woman's influence on society described in the East. Causes of
 the stationary character of oriental art.

97. K. Box. 0004

97. K. Box E

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS
OF THE
31ST LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,
with special reference to Architecture, Sculpture, and
Painting,
TO BE DELIVERED BY
DR. G. G. ZERFFI,
In the Lecture Theatre, South Kensington Museum, on
Tuesday, 21st May 1872,
at 3 o'clock p.m.

HISTORY OF ART.

1. Gothic Art in France, Italy, England, and Germany.
 2. Art took its origin in nature, and had its gradual development by means of our *intellect* in religion as the outward garb of *morals*. For all the different styles of art there are two common causes of development—*intellect* and *religion*.
 3. In order to understand Gothic Art it is necessary to understand the effect which Christianity produced on mankind in general, and especially on the Aryan mind in the North-West of Europe.
 - (a.) The *imaginative* effect—working on our *senses*.
 - (b.) The *ethical* effect—working on our *will*.
 - (c.) The *sentimental* effect—working on our *feelings*.
 - (d.) The *intellectual* effect—working on our *intellect*.
 4. These four effects are the sources of our *artistic, moral, or ethical, pathological, and scientific* phenomena.
 5. Monasticism. Confessors, martyrs, and ascetics.
 6. The word Gothic art is altogether a misnomer. Ecclesiastical art would be the right name to be given, and would at once designate its catholic character.
 7. The origin of Gothic forms may be traced to the rock-hewn temples of India. The system in Europe is the outgrowth of mysticism, poetry, and scholasticism.
 8. Without a correct understanding of the literature during the different periods of ecclesiastical art, its gradual development is altogether unintelligible.
 9. Dante and Vincent de Beauvais.
-

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL
SOUTH KENSINGTON.

SYLLABUS

OF THE

31st LECTURE ON

THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART.

with special reference to Architecture, Sculpture, and
Painting.

TO BE DELIVERED BY

DR. G. G. ZERRELL.

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 31st May 1892,
at 8 o'clock p.m.

HISTORY OF ART.

1. Gothic Art in France, Italy, England, and Germany.
2. Art took its origin in nature and had its gradual development by means of our intellect in relation to the outward world of nature. For all the different stages of art there are two common causes of development—imitation and reason.
3. In order to understand Gothic Art it is necessary to understand the effect which Christianity produced on mankind in general, and especially on the Aryan mind in the North-West of Europe.
 - (a.) The language effect—working on our sense.
 - (b.) The ethical effect—working on our will.
 - (c.) The sentimental effect—working on our feelings.
 - (d.) The intellectual effect—working on our intellect.
4. These four effects are the sources of our artistic, moral, intellectual, and scientific phenomena.
5. Monasticism—Gothic art, language, and science.
6. The word Gothic art is altogether a misnomer. Gothic art is not a name to be given, and would be more correctly designated as artistic character.
7. The origin of Gothic art may be traced to the rock-hewn temples of India. The system in Europe is the outcome of mysticism, poetry, and scholarship.
8. Without a careful understanding of the historical period, the different periods of architectural art, its gradual development is impossible to understand.
9. Gothic and Vincent de Beauvais.

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS

OF THE

32ND LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,
with special reference to Architecture, Sculpture, and
Painting,

TO BE DELIVERED BY

DR. G. G. ZERFFI,

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 28th May 1872,
at 3 o'clock p.m.

HISTORY OF ART.

1. The four principal periods of Ecclesiastical Art are :—

- (a.) Xth century. Christian art struggles to become independent. Underground constructions prevail. Divergences in England, France, Germany, Italy, and Spain perceptible in consequence of the greater or lesser influence of Roman forms.
- (b.) XIth century. Germany stands at the head of the artistic movement under the Saxon Emperors. Churches take the form of the Cross for the ground plan.
- (c.) XIIth century. Influence of the Crusades. Gregory VII., Abelard, Arnold of Brescia, and Thomas Aquinas. Troubadours and Peter Waldus. The Church at the very highest climax of power.
- (d.) XIIIth century. The Hansa. European society undergoes a total change.

2. Transition of Ecclesiastical into the so-called special Gothic art.

3. Gothic sculpture compared with the products of Greek and Roman art.

4. The Evil Spirit.

5. Capitals ornamented with the flora and fauna of the immediate neighbourhood. The palm, acanthus, lily, thistle, and oak.

6. The Cathedrals of Poitiers and Chartres as the specimens of Gothic architecture. Plan and sculpture. The twelve months. Music, arithmetic, rhetorics, geometry, philosophy, astronomy, and grammar. Prudence and folly. Justice and injustice. Chastity and luxury. Humility and pride. Faith and scepticism. The 12 virtues of Mary. The apostles. The Last judgment. The Gothic Church was an encyclopædia carved in stone for the instruction of the believing masses.

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS
OF THE
33RD LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,

with special reference to Architecture, Sculpture, and
Painting,

TO BE DELIVERED BY

DR. G. G. ZERFFI,

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 4th June 1872,
at 3 o'clock p.m.

HISTORY OF ART.

1. The Temples of Egypt and Greece had the *horizontal* line; the Christian Gothic domes take the *vertical* line as the ruling direction. Breadth is the characteristic of the classical style; height the element of Gothic Art. The sacred buildings end in points. Symbolical of a fervid concentration of all earthly things on Heaven.
2. The Gothic dome is a mikrokosm, representing the makrokosm. The mineral, vegetable, and animal kingdoms are united in the glorification of God.
3. Gothic Art is cosmopolitan at its beginning. Monks were the architects; they had one faith and one language to whatever nation they belonged. The distinguishing points of Gothic architecture of later date are :
 - (a.) In England, excellence in geometrical tracery.
 - (b.) In France, excellence in statuary and imaginative invention of ornamentation.
 - (c.) In Germany, an eclectic combination of English solidity with French versatility.
4. Division of styles in England according to Centuries.

13th Century,	the Lancet.
14th "	the geometrical decorated.
15th "	the perpendicular.
16th "	the Elizabethan.
5. Details of French, English, and German Gothic Cathedrals:—Notre-Dame of Paris; Amiens; Cathedral of Canterbury, built by William de Sens; the Cathedrals of York, Wells, Lincoln, Exeter.
6. Over decoration and its false principles, destroying instead of heightening the effect of the fundamental lines. Specimen: Henry VII.'s Chapel.

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL
SOUTH KENSINGTON.

SYLLABUS

OF THE

33RD LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART.

With special reference to Architecture, Sculpture, and
Painting.

TO BE DELIVERED BY

DR. G. G. ZEPHYRUS

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 10th June 1892,
at 8 o'clock p.m.

History of Art.

1. The progress of Art in Egypt and Greece and the influence of the Christian Church on the development of the art of the Middle Ages. The art of the Middle Ages is the art of the Christian Church, and the art of the Christian Church is the art of the Middle Ages. The art of the Middle Ages is the art of the Christian Church, and the art of the Christian Church is the art of the Middle Ages.
2. The art of the Middle Ages is the art of the Christian Church, and the art of the Christian Church is the art of the Middle Ages. The art of the Middle Ages is the art of the Christian Church, and the art of the Christian Church is the art of the Middle Ages.
3. The art of the Middle Ages is the art of the Christian Church, and the art of the Christian Church is the art of the Middle Ages. The art of the Middle Ages is the art of the Christian Church, and the art of the Christian Church is the art of the Middle Ages.
4. The art of the Middle Ages is the art of the Christian Church, and the art of the Christian Church is the art of the Middle Ages. The art of the Middle Ages is the art of the Christian Church, and the art of the Christian Church is the art of the Middle Ages.
5. The art of the Middle Ages is the art of the Christian Church, and the art of the Christian Church is the art of the Middle Ages. The art of the Middle Ages is the art of the Christian Church, and the art of the Christian Church is the art of the Middle Ages.
6. The art of the Middle Ages is the art of the Christian Church, and the art of the Christian Church is the art of the Middle Ages. The art of the Middle Ages is the art of the Christian Church, and the art of the Christian Church is the art of the Middle Ages.
7. The art of the Middle Ages is the art of the Christian Church, and the art of the Christian Church is the art of the Middle Ages. The art of the Middle Ages is the art of the Christian Church, and the art of the Christian Church is the art of the Middle Ages.
8. The art of the Middle Ages is the art of the Christian Church, and the art of the Christian Church is the art of the Middle Ages. The art of the Middle Ages is the art of the Christian Church, and the art of the Christian Church is the art of the Middle Ages.
9. The art of the Middle Ages is the art of the Christian Church, and the art of the Christian Church is the art of the Middle Ages. The art of the Middle Ages is the art of the Christian Church, and the art of the Christian Church is the art of the Middle Ages.
10. The art of the Middle Ages is the art of the Christian Church, and the art of the Christian Church is the art of the Middle Ages. The art of the Middle Ages is the art of the Christian Church, and the art of the Christian Church is the art of the Middle Ages.

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS
OF THE
34TH LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,

with special reference to Architecture, Sculpture, and
Painting,

TO BE DELIVERED BY

DR. G. G. ZERFFI,

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 11th June 1872,
at 3 o'clock p.m.

HISTORY OF ART.

1. Ivory and wood carvings, with special reference to the rich collection of originals in the South Kensington Museum.
2. Textile fabrics. Division according to material.
 - (a.) Woven goods.
 - (b.) Embroidered tapestry.
 - (c.) Carpets.
3. The pottery and porcelain of the 15th, 16th, and 17th centuries.
4. Principles of good pottery. Mistaken tendency of imitating sculptures and bronze works. Style dependent on the paste. Mode of painting and glazing.
5. Difference between the Byzantine oriental style of decoration and the mode of decorating in the West. The first, mosaic; the second, plastic.
6. METALLOTECHNIC:—
 - 11th Century. The bronze gates at Hildesheim.
 - 12th „ Baptismal basin of Lambert Patras at St. Barthelemy in Liège.
 - 14th „ The works of Andrea d'Ognabene of Pistoja.
7. Mixture of old northern dragon-patterns with Romanesque forms and the Acanthus leaf.
8. Gothic elements used by goldsmiths. Imitation of Domes. Cione (Orgagna) constructs his beautiful silver baptistry at Florence. Philip Brunelleschi.
9. Lecterns, pulpits, candelabra, railings, and monuments.
10. Period of transition:—Beginning of oil paintings. Art becomes more and more spiritualised. The dawn of Reformation.

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS

OF THE

34th LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,

with special reference to Architecture, Sculpture, and
Painting.

TO BE DELIVERED BY

DR. G. G. ZIEFFEL

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 11th June 1872,
at 8 o'clock p.m.

History of Art.

1. Egypt and wood carving, with special reference to the rich collection of originals in the South Kensington Museum.
2. Textile fabrics. Division according to material.
(a) Woolen goods.
(b) Embroidered tapestry.
(c) Carpets.
3. The pottery and porcelain of the 15th, 16th, and 17th centuries.
4. Principles of good pottery. Mosaic: tendency of imitating sculpture and painting. Various styles dependent on the past. Mode of painting and gilding.
5. Differences between the Egyptian, oriental style of decoration and the mode of decorating in the West. The first mosaic; the second, plastic.
6. Mosaic:—
11th Century. The bronze gates at Hildesheim.
12th " Baptismal basin of Lambert Tates at St. Bartholomew in 1190.
13th " The works of Andrea Bontempione of Pistoia.
14th " Mosaic of eastern origin—patterns with Byzantine forms and the Arabian taste.
15th " Gothic elements used by Flemish artists. Imitation of mosaic. (Grosseteste's account of the French effect painted at Florence. Philip Brunschweig.)
16th " Italian, English, continental, native, and mosaic.
17th " Period of transition.—Beginning of oil painting. Art becomes more and more individual. The dawn of modernism.

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS

OF THE

35TH LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,

with special reference to Architecture, Sculpture, and
Painting,

TO BE DELIVERED BY

DR. G. G. ZERFFI,

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 18th June 1872,
at 3 o'clock p.m.

HISTORY OF ART.

1. Inventions and discoveries :—

- (a.) Paper made of rags.
- (b.) The art of printing. Johannes of Guttenberg.
- (c.) Gunpowder and its civilising influence.
- (d.) The discovery of America.
- (e.) The Reformation. Reuchlin. Erasmus of Rotterdam. Luther. Melancthon. Zwingli and Calvin.

2. Influence of the revival of the study of ancient classics on art. Scholasticism dies out and true philosophy takes its place. Nationalism and Individualism. Poetry and Science in the people's language.

3. Mediæval art, with all her grandeur and clumsiness, begins to fade away.

4. The spirit of inquiry in its relation to the artistic tendencies of modern art.

5. The telescope and microscope.

6. The essential characteristics of our modern times.

7. Intellect freed from the fetters of gloomy prejudices becomes active and regains its creative and productive force.

8. Architecture flourishes again, and its daughters, Sculpture and Painting, are revived. In forms as well as in colours the period of "Rinascimento," the Renaissance or "re-birth" sets in.

9. Copernicus and Kepler, Holbein, Leonardo da Vinci, and Michael Angelo. Chaucer, Spenser, and Shakspeare.

10. In order to understand this new period of art a thorough study of the literature of the 16th century is of the greatest importance.
11. The art of painting has developed itself through Christianity. The most perfect idealization of Nature may be attained by reproducing it in colours.
12. Classicists and Romanticists. Idealists and Materialists. Their faults and virtues. Their analogies and divergences.

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS

OF THE

36TH LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,
with special reference to Architecture, Sculpture, and
Painting,

TO BE DELIVERED BY

DR. G. G. ZERFFI,

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 25th June 1872,
at 3 o'clock p.m.

HISTORY OF ART.

1. It is no longer Art that turns round Nature, it is Nature that has to turn round Art. Nature is the planet, Art the sun.
2. Italian and "Non-Italian" Art. Southern and Northern Europe.
3. The artist, as ornamentist and painter, may be didactic in the very highest degree. Hans Holbein's "Dance of Death."
4. Technical power is not sufficient to make an ornamentist. A cultivated mind and a well-regulated imagination are essential qualities.
5. The three periods of the development of the Renaissance style in architecture, painting, and sculpture.
 - (a.) In the 14th century. Cimabue. Giotto.
 - (b.) In the 15th century. Brunelleschi, Donatello, and Luca della Robbia.
Castles in form of palaces. The rustic style endowed with an artistic form.
Michelozzo Michelozzi, and the Palazzo Ricardi. Benedetto da Majano, and the Palazzo Strozzi. Giuliano di San Gallo and the Palazzo Gondi. Leo Battista Alberti, the nephew of Cardinal Alberto degli Alberti contributed most to the resurrection of taste in art.
 - (c.) In the 16th century we have the Cinque-cento or High Renaissance.

6. Characteristics of the Tre-cento (1320). Foliage, scroll-work. Influence of the Byzantine and Moorish styles. The prominent feature of the Quattro-cento (1440) is a better understanding of Nature. Fruits, birds, animals, and men are used as means of ornamentation. Arabesques assume a very complicated character. Lorenzo Ghiberti, the most powerful representative of this style. The Cinque-cento or High Renaissance (1520) is the most glorious period in the development of ornamental art, because it idealizes Nature and blends the correct forms of the antique with modern ideas and conceptions. Its representatives are Raphael, Michael Angelo, and Albert Dürer.

SYLLABUS

OF THE

36th LECTURE ON

THE HISTORICAL DEVELOPMENT

OF ORNAMENTAL ART.

with special reference to Architecture, Sculpture, and
Painting.

TO BE DELIVERED BY

DR. G. G. KERRILL,

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 25th June 1873,
at 8 o'clock p.m.

HISTORY OF ART.

It is no longer Art that imitates Nature; it is Nature that has to imitate Art. Nature is the plastic; Art the soul.

"Japan and 'Neo-Japan'." Art, Southern and Northern Europe.

The great architectural and painting may be divided in the very highest degree into "Japan's 'Jaius of Death'."

A technical power is not sufficient to make an ornament. A cultivated mind and a well-organized imagination are essential qualities.

The three periods in the development of the Renaissance style in architecture, painting, and sculpture.

(1) In the 15th century. Ghiberti, Ghirlandaio.

(2) In the 16th century. Bramante, Donatello, and Luca della Robbia.

Character in form of process. The rustic style endowed with an artistic form.

Michaelangelo Michelozzi, and the Palazzo Medici. Bramante in Milan, and the Palazzo Strozzi. Giulio de' Medici and the Palazzo Farnese. Two Italian Artists, the nephew of Cardinal Albano, and Albert Dürer, contributed most to the restoration of taste in art.

(3) In the 16th century we have the Cinque-cento or High Renaissance.

1873. H. 2. 2. 2. 2. 2.

97.K. Box. 0004
SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS

OF THE

37TH LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,

with special reference to Architecture, Sculpture, and
Painting,

TO BE DELIVERED BY

DR. G. G. ZERFFI,

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 2nd July 1872,
at 3 o'clock p.m.

HISTORY OF ART.

1. The mode of living and thinking ; education and literature produced three distinct schools of Art in Europe :—
 - (a.) The Italian school became an eclectic mixture of Greek and Roman forms, with a decided inclination to ecclesiastical and historical subjects.
 - (b.) The Teuton or German, and English schools, with a tendency to naturalism, and Genre painting.
 - (c.) The French schools were more or less given up to sensationalism.
2. The Italians excel in lyric composition ; the Teutons in dramatic representations ; and the French in heroic subjects.
3. The six principal elements of modern Art are: 1. The *Human Frame* in general (Anatomy and Physiology). 2. *Individualization* (Psychology). 3. *Repose and Action*, (Grouping). 4. *Imagination* and idealization (History). 5. *Grace* (Æsthetics). 6. *Beauty* (Ethics).
4. The Florentine School and the Masters of Upper Italy.
5. The speculative spirit and its influence on the works of Art in Germany and the Netherlands.
6. The commercial spirit and its influence on the works of Art in England.
7. The political spirit and its influence on the works of Art in France.
8. The products of modern Art compared with those of the Middle Ages and Classic Art.

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS

OF THE

37th LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,

with special reference to Architecture, Sculpture, and
Painting.

TO BE DELIVERED BY

DR. G. G. ZIEFFEL,

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 2nd July 1872,
at 8 o'clock p.m.

HISTORY OF ART.

1. The mode of living and thinking; education and literature produced three distinct schools of Art in Europe:—
 - (a.) The Italian school became an artistic nation of Greek and Roman forms, with a decided inclination to ecclesiastical and historical subjects.
 - (b.) The French or German, and English schools, with a tendency to naturalism, and genre painting.
 - (c.) The French school was more or less given up to sentimentalism.
2. The Italian school in its competition, the French in dramatic representations; and the French in genre subjects.
3. The six principal elements of modern Art were: 1. The Human Form in general (Anatomy and Physiology); 2. Architecture (Perspective); 3. Nature and Action (Geology); 4. Landscape and Decoration (History); 5. Colour (Aesthetics); 6. Beauty (Poetry).
4. The Human Form and the Human Figure.
5. The perspective point and its influence on the works of Art in Germany and the Netherlands.
6. The ornamental spirit and its influence on the works of Art in England.
7. The political spirit and its influence on the works of Art in France.
8. The products of modern Art compared with those of the Middle Ages and Classic Art.

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS
OF THE
38TH LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,
with special reference to Architecture, Sculpture, and
Painting,
TO BE DELIVERED BY
DR. G. G. ZERFFI,
In the Lecture Theatre, South Kensington Museum, on
Tuesday, 9th July 1872,
at 3 o'clock p.m.

HISTORY OF ART.

1. The principal schools of Italy, according to their masters, were :—
 - (a.) Leonardo da Vinci as the representative of charming sentimentality. ?
 - (b.) Michael Angelo, of exalted passion.
 - (c.) Fra Bartolomeo, of truthful grace.
 - (d.) Raphael, of boundless loveliness.
 - (e.) Correggio, of refined gentleness; and
 - (f.) Titian, of glowing reality.
2. During the 16th and 17th centuries great artists cultivated the three branches of art. Architecture, Sculpture, and Painting were not yet isolated.
3. Michael Angelo's Cupid in the South Kensington Museum, and a cast of his Moses.
4. The Last Judgment of Michael Angelo.
5. Raphael : his celebrated cartoons in the South Kensington Museum.
6. French, English, German, and Spanish painters.—N. Poussin (1594-1665), Charles Lebrun (1619-1690), Noel Coypel (1628-1697).—James Thornhill (1676-1734). Sir Joshua Reynolds (1723-1792), Thomas Gainsborough (1727-1788).—Peter Paul Rubens (1577-1640), Rembrandt (1606 or 1608-1669), Raphael Mengs (1728-1779).—Don Diego de Velazquez de Silva (1599-1660), Bartolomeo Esteban Murillo (1618-1682), Antonio Palomino y Velasco (1653-1726).
7. Woodcuts in their technical development. Albert Dürer, Burgkmair, Scheuffelin, Lucas Cranach, Hans Lützelburger, Lucas von Leyden, C. van Sichem, John and Thomas Bewick (1753-1828).
8. Engravings. Maso Finiguerra, a goldsmith of Florence, is said to have been the first engraver. Etchings.
9. Lithography invented by Alois Sennefelder, born at Prague (1771-1834).
10. Beneficial influence of lithography and photography on art.

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS
OF THE
38TH LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,

with special reference to Architecture, Sculpture, and
Painting.

TO BE DELIVERED BY

DR. G. G. ZERRETT.

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 9th July 1872,
at 3 o'clock p.m.

HISTORY OF ART.

1. The principal schools of Italy, according to their masters, were:—
(a) Leonardo da Vinci as the representative of drawing artistically.
(b) Michael Angelo as the representative of sculpture.
(c) The Florentines as the representative of painting.
(d) Raphael as the representative of painting.
(e) Caravaggio as the representative of painting.
(f) Titian as the representative of painting.
2. During the last and 17th centuries great artists cultivated the three branches of art. Architecture, Sculpture, and Painting were not yet isolated.
3. Michael Angelo's Capital in the South Kensington Museum, and a cast of his Moses.
4. The Last Judgment of Michael Angelo.
5. Raphael: his celebrated cartoons in the South Kensington Museum.
6. Raphael, Raphael's cartoons, and Raphael's paintings—N. Porden (1861-1862), Charles Robert (1871-1866), Noel Coward (1867-1867), James Thornehill (1871-1871), Sir Joshua Reynolds (1726-1793), Thomas Gainsborough (1727-1808), Peter Paul Rubens (1627-1680), Rembrandt (1606 or 1608-1669), Raphael Menges (1725-1777), Don Diego de Velázquez de Silva (1622-1660), Bartolomeo Estéban Martínez (1815-1882), Antonio Palomino y Cárdeno (1652-1720).
7. Woodcut in their technical development. Albert Dürer, Hieronymus Schenkels, Lucas Cranach, Hans Baldung, Jacob van Leyden, C. van Eyck, John and Thomas Bewick (1733-1833).
8. Engraving, also engraving, a goldsmith of Florence, is said to have been the first engraver. Woodcut.
9. Lithography invented by Alois Senefelder, born at Prague (1771-1834).
10. Mechanical influence of lithography and photography on art.

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS
OF THE
39TH LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,

with special reference to Architecture, Sculpture, and
Painting,

TO BE DELIVERED BY

DR. G. G. ZERFFI,

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 16th July 1872,
at 3 o'clock p.m.

HISTORY OF ART.

1. Museums of Europe, their arrangements and advantages as connected with the study of Art.
2. The South Kensington Museum especially devoted to Mediæval and Modern Art. The richest and most excellent collection in patterns of textile fabrics, ceramic wares, jewellery, bronze and iron works.
3. The library contains more than 40,000 volumes of works on Art of all nations.
4. Schinkel's Museum at Berlin. Plan. Frescoes by Peter Cornelius. Sculptures and Paintings. Arrangement in three divisions:
 - (a.) Rooms 1-19. Productions of Italian schools.
 - (b.) Rooms 20-31. Schools of the Netherlands and Germany.
 - (c.) Rooms 32-37. Incunabula, books printed during the early period of the art.

Arrangement thoroughly historical.

5. Stüler's Museum at Berlin. Plan. Frescoes by Jul. Schrader and Wm. Kaulbach representing the historical development of human civilization.
6. Museum at Dresden built by Semper, decorated by Rietschel and Hähnel. Plan. Arrangement.
7. Museums at Munich. The Glyptothek and the old and new Pinacothek. The Hall of Fame (Ruhmeshalle). The 92 reliefs on the metopes by Schwanthaler.
8. The Belvedere of Vienna. Plan.

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE ON COUNCIL ON EDUCATION.
NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS
OF THE
39TH LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART.

With special reference to Architecture, Sculpture, and
Painting.

TO BE DELIVERED BY

DR. G. G. ZIEFF.

In the Lecture Theatre, South Kensington Museum, on
Tuesday, 16th July 1872,
at 8 o'clock p.m.

History of Art.

1. Museums of Europe, their arrangements and advantages as connected with the study of Art.
2. The South Kensington Museum, especially devoted to Medieval and Modern Art. The richest and most excellent collection in pictures of textile fabrics, ceramics, wood, jewelry, bronzes and iron works.
3. The library contains more than 40,000 volumes of works on Art of all nations.
4. Schinkel's Museum at Berlin. Plan. Divisions of Peter Cornelius. Sculptures and paintings. Arrangement in three divisions:
(a) Rooms 1-18. Foundations of Italian epochs.
(b) Rooms 19-21. Schools of the Netherlands and Germany.
(c) Rooms 22-27. Landscapes, books printed during the early period of the art.
5. Arrangement thoroughly historical.
6. Schinkel's Museum at Berlin. Plan. Divisions by J. Schinkel and W. Knauth representing the historical development of human civilization.
7. Museum at Dresden built by Schinkel, decorated by Schinkel and Hübner. Plan. Arrangement.
8. Museum at Munich. The Glyptothek and the old and new Pinacothek. The Hall of Fame (Helmeshalle). The 82 reliefs on the metopes by Schwanthaler.
9. The Belvedere of Vienna. Plan.

97. K. Box. 0004

474 Box I

SCIENCE AND ART DEPARTMENT
OF
THE COMMITTEE OF COUNCIL ON EDUCATION.

NATIONAL ART TRAINING SCHOOL,
SOUTH KENSINGTON.

SYLLABUS
OF THE
40TH LECTURE ON
THE HISTORICAL DEVELOPMENT
OF ORNAMENTAL ART,
with special reference to Architecture, Sculpture, and
Painting,
TO BE DELIVERED BY
DR. G. G. ZERFFI,
In the Lecture Theatre, South Kensington Museum, on
Tuesday, 23rd July 1872,
at 3 o'clock p.m.

HISTORY OF ART.

1. The Louvre at Paris.
 2. The Vatican at Rome.
 3. The Art Collection at Florence.
 4. General remarks on the principles of good decoration and ornamentation.
 5. The tree of Art in its origin and growth.
 6. History is the basis of a thorough understanding and appreciation of Art in all its branches.
 7. By what means students may attain originality. In ornamentation everything depends on separation and a correct combination of given forms.
 8. Conclusion.
-